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Batman is next DMR

Batman Begins will be released to IMAX® theaters simultaneously with its 35mm release on June 17, just one month before the next DMR® title, **Tim Burton**'s ***Charlie and the Chocolate Factory***, opens. *Batman Begins* will be the ninth Hollywood feature to be processed with **Imax Corporation**'s DMR process, and the fifth from **Warner Bros.** (*Charlie* will be the sixth from Warners and tenth overall.)

The film was directed by **Christoper Nolan** (director of 2000's *Memento*) and stars **Christian Bale** as the Caped Crusader with a supporting cast that includes **Katie Holmes**, **Michael Caine**, **Liam Neeson**, **Gary Oldman**, **Rutger Hauer**, and Oscar-winner **Morgan Freeman**. The story explores how the young Bruce Wayne became a crime fighter following his parents' murder.

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LFCA 2005 Preview

The **Large Format Cinema Association** will hold its tenth conference April 27–29, in Los Angeles. Almost 400 people are expected to attend the meeting at the Universal City Hilton, a short walk from the **Loews IMAX Theater** in Universal CityWalk.

With the theme "The Business of Large Format: Strategize and Thrive," the conference will include the usual mix of film screenings, panel discussions, and technical sessions, as well as an award presentation and tribute to **Imax Corporation** founder and filmmaker **Graeme Ferguson**. Also featured will be sessions on films in development and in production.

A celebrity keynote speaker is expected, but had not been announced as this issue went to press.

A key topic of discussion, on the panels and in the hallways, will be the pending unification of LFCA with the **Giant Screen Theater Association** (*see LF Examiner, February 2005, and page 6 of this issue*). A previously planned panel session on "Convergence and Divergence" will focus on the issue, and the time allotted for the LFCA's annual business meeting has been extended to two hours to allow for discussion of the subject.

Graeme Ferguson will be honored with the Kodak Vision Award, presented each year to a filmmaker for excellence in LF cinematography. One of the founders of Imax Corporation, and the company's first president, Ferguson has worked as producer, director, or cinematographer on at least 13 LF films, including ***North of Superior*** (1971), the second LF film (after 1970's ***Tiger Child***), ***The Dream is Alive*** and ***Space Station***. He was the winner, in 1986, of a Genie award for his "Out-

*(See **LFCA** on page 9)*

GSTA Moves Osaka Meeting to Boston

The board of the **Giant Screen Theater Association**® decided on Feb. 19 to move the group's 2005 conference from Osaka, Japan, to Boston, MA, in an effort to bring the association's financial difficulties under control. The meeting will be held Sept. 19–23, a week earlier than originally planned, because hotel space was not available for the later dates.

Boston's **Museum of Science** and the **New England Aquarium** will host the conference. **Jordan's Furniture**, which has IMAX theaters in two of its unconventional stores in the Boston area, will also be involved. The conference hotel is the Boston Park Plaza, less than two miles from the museum and the aquarium. Registration details will be released in late March.

The decision to move the conference came out of a three-hour telephone meeting of 16 of the board's 20 members, and included a "profound apology to our Osaka planning colleagues in Japan" for the "awkwardness" it causes them. News of the decision was withheld for nearly a week while GSTA president **Emlyn Koster** traveled to Japan to convey the decision in person to representatives of the **Suntory Museum**, **Oh-Gata** (the Japanese LF association), and other organizations that had been planning the meeting for the last two and a half years. The motion also offered "conciliatory measures" to attract Japanese delegates to Boston.

Oh-Gata subsequently rescheduled the

*(see **GSTA** on page 3)*

Premiering This Month

Mystic India
Robots
See page 18.

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The Insiders

by Bayley Silleck

The **Giant Screen Theater Association**, like Michelangelo's deity on the Sistine ceiling, is reaching out to the **Large Format Cinema Association**. Like Adam, the LFCA is in turn extending its hand. In the famed fresco, those painted fingers do not quite touch, yet one has the palpable feeling that, when they do, the world will change. Can we say the same of our two big players in the LF cosmos?

If GSTA and LFCA were to form a single new organization, what could result? Could it lead all of us in the LF industry to a brighter future? Despite being congenitally distrustful of organizations, I'm hopeful.

I recall with unusual clarity the first official meetings of the newly fledged LFCA at the ski resort of Whistler, British Columbia, prior to the GSTA (then called ISTC) conference in Vancouver. It wasn't quite like a Deep South civil rights meeting in the 1960s, but there was a quantifiable spirit of rebelliousness in the room. Why, there were even a number of "eight-perf people" walking around with name tags on, for all the world to see. This, you'll recall, is when **Imax Corporation**'s camera rental contracts forbade the release of films in that, or any other "substandard format." And there was, at last, a critical mass of frustrated filmmakers determined to seek a real voice in an industry increasingly dominated by the theaters. If there was a Che Guevara in the room, it was **Chris Reyna**. And of course Chris and his comrades-in-arms marched on to build LFCA into a real force for the hitherto disenfranchised workers of the LF film production world.

With passing years, organizations, like people, tend to put on weight and get a little less active — or activist — than in their youth. It could certainly be argued that the once-firebrand LFCA has joined its big brother GSTA in becoming a bit clubby and complacent. On the other hand, the LFCA has provided an invaluable forum for the technical issues (film vs. digital, DMR vs. 15/70, etc.) facing the industry, and GSTA has made a sustained and valuable effort to understand the LF audience, among other achievements.

The exciting thing is that both organizations now seem to recognize that they — and all of us — are at a crossroads in LF history. So maybe we're about to witness another Whistler Moment.

Everyone will have his own lengthy list of questions to be addressed by any new organization that seeks to lead the LF industry. I have only two :

1. What makes a film both educational and entertaining?

2. Do institutional theaters really support science films?

Actually, I'm only kidding about the first. I don't know and no one else does. Like beauty, it's in the eye of the beholder. But entertaining and educating is what all LF filmmakers who make films for the institutional theaters try to do with each and every project.

The second question, on the face of it, seems rhetorical. Science centers and museums are educational institutions. Of course they want science films for their LF theaters — that's their mission, duuuuuh! Well, maybe it's more complicated.

First of all, institutional theaters have to make money too. So the distributor of a mediocre science film (or, more likely, a DMR release) who has a fistful of marketing dollars may well be given preference over the distributor of a first-rate science film with little to offer beyond educational materials. This is unfortunate, but certainly not surprising in today's market. What isn't as comprehensible is when films with science content that is little more than a sham, but easily marketed, are chosen over much stronger science films.

More seriously, LF science films are facing an increasing threat from fundamentalist Christian groups that promote creationism — often packaged as "intelligent design" — as an alternative to the study of evolution. Of course, this is an issue far bigger than the LF industry, and only in the US is it a serious problem.

It's hard to get a handle on the actual impact of creationist and other anti-science activism on LF films. Anecdotally, there have been many worrying reports. I know that my film ***Cosmic Voyage*** has been attacked for its portrayal of the Big Bang and a universe that has been evolving for billions of years. In the most extreme instance, a teacher ordered her students to leave in the middle of a screening and led them out to the foyer, where she and they dropped to their knees and prayed for divine forgiveness of the institution. I cannot fathom why a teacher would be shocked to discover the grand theory of (current) cosmology portrayed in a film of that title, but I also accept that such incidents will occur from time to time in a diverse society.

It was **Joe DeAmicis** who first sounded an alarm in this publication (*see "Escaping the Fate of Galileo," LF Examiner, May 2004*) about the real problem: "science museums rejecting a science film because of whom it might offend." How widespread is this problem? According to **Stephen Low** and **Pietro Serapiglia**, there are at least 12 theaters that will not even consider leasing their film ***Volcanoes of the Deep Sea***, for fear that the film's discussion of the origin of life will elicit attacks from the religious right. That's well over 10% of the number of leases obtained by a very successful film in today's LF market.

LF theater operators have every right to shield their audiences from offensive material, but if they are willing to include scientific inquiry itself in that category, shame on them.

I will be watching with interest to see whether the coming films on the Moon and Mars — two members in good standing of the Solar System for some four billion years, according to our best evidence — will have their potential audiences curtailed by such cowardice.

*(see **INSIDERS** on page 3)*

GSTA Moves 2005 Conference From Osaka to Boston

*(from **GSTA** on page 1)*

Japan Space Theater Conference, which was to have been held in Osaka simultaneously with the GSTA conference. It will now be held Nov. 14–15 at the **Mercian Shinagawa IMAX Theater** in Tokyo.

The troubled state of GSTA's finances was revealed in early February at the Mid-Winter meeting in Virginia Beach, VA (*see LF Examiner, February 2005*). Koster told delegates that, after an unexpected deficit from the 2004 conference in Montreal, additional losses expected from the Osaka meeting could have driven the association into insolvency.

The Feb. 19 board meeting also approved a provisional balanced budget for the current year, based on the Boston conference. Koster said in a Feb. 25 e-mail to GSTA members that Boston had been selected because it was "available and would have a high likelihood of producing the financial results that GSTA needs." *LFX* has learned that before the Mid-Winter meeting several institutions that had previously volunteered to host future conferences were quietly contacted about the possibility of taking over the 2005 meeting.

Since the Feb. 19 meeting, the GSTA board has closed the St. Paul, MN, office and informed the **Science Museum of Minnesota** that it will not renew the existing contract to publish ***The Big Frame*** when it expires with the Fall 2005 issue, actions it had decided on at the Mid-Winter meeting. It has also laid off membership services director **Sunshine Daglow**, who was the last staffer based in the St. Paul office. The new official headquarters for the GSTA are at the **St. Louis Science Center** in Missouri, where executive director **Gretchen Jaspering** has been given free office space by her former employer. The remaining GSTA staffer, conference and meetings director **Tammy Seldon**, will continue to work from her home in Leesburg, VA.

With respect to *The Big Frame*, Jaspering tells *LFX* that the termination of the existing contract with SMM does not mean the end of the publication, only that a differently structured agreement was needed.

GSTA and LFCA are in the process of forming a joint committee to create a new unified LF industry association. That committee is expected to meet at the LFCA conference in Los Angeles in April. (*See article on page 6.*)

*(from **INSIDERS** on page 2)*

There have been other discouraging attempts at censorship in the past over such things as brief ethnographic nudity, violent encounters between wild beasts, and environmental issues such as global warming, none of which seemed particularly threatening in isolation. Coupled with evidence that at least some viewers feel LF films are starting to look and sound alike, I'm wondering if there isn't yet another, even worse problem, lurking in our midst: filmmakers resorting, consciously or unconsciously, to self-censorship, in the knowledge that controversy is anathema to the theaters. I don't know that entire projects are being decided upon in this way, but specific content and the wording of narration almost certainly is, to some extent.

I believe that we actually need controversial or, at the very least provocative, filmmaking to ensure a future for the LF industry. The wonderful thing about science is that it is always controversial, most of all among scientists themselves. The last thing we need now, with production and box-office numbers falling, is to reduce the grandeur of scientific subjects to safe, bland, and formulaic films.

Filmmakers and theater operators must not assume that, by challenging our viewers, we will drive them away. On the contrary, we need to break new ground to hold our current LF audiences and build new ones from amongst the devotees of hip-hop, HBO, and "reality TV." (What is LF, if not the ultimate reality show?) Would it bring on the Apocalypse if, for example, someone made a powerful film about the psychological and physiological basis of drug addiction? Hey, it could have panoramic aerials over the newly flourishing poppy fields of Afghanistan!

One of the Great Moments in LF conference history — one of the few occasions when candor excitingly superseded civility — was the now-legendary Debate Between Good and Evil (otherwise known as Palmer vs. Stassen) at the 2001 LFCA conference. It wasn't perhaps as grand as all that — **Chris Palmer** defending the LF family image against the "haunted" creative visions of **Ben Stassen** — but it certainly qualified as educational *and* entertaining.

Whatever new LF organization may emerge (balancing, at long last, the needs of both filmmakers and theaters), I propose that something like that Great Debate be a standard fixture of all future annual conferences. The fight card could vary: **Imax Corporation** vs. the **National Science Foundation**, or Stephen Low vs. A Theater Manager Who Caved to Creationist Threats, and so on). Out of it might come some exciting new ferment, new mutual appreciation of the serious problems each segment of the LF industry is facing, and of course innovative new films that break a few eggs — but make an awesome omelet.

How to fund such films? Well, that's another story.

Bayley Silleck has been making LF films for more than 20 years, including the Oscar-nominated Cosmic Voyage. *He is currently directing* Brain Power *for Partners HealthCare.*

CORRECTIONS

In the Theaters Report in the February 2005 issue, two charts on pages 10 and 11 did not reproduce properly because of a computer glitch. The dates along the bottom of each chart were reproduced as small black rectangles. On each chart the first year on the far left should have read 1971, then, skipping even years, gone to 2003 at the far right.

THE BIZ

FILM STOCK

Imax posts $10.2 M 2004 profit

On March 10, **Imax Corporation** announced its full-year and fourth-quarter 2004 results, with substantial profits in each period. For the quarter ending Dec. 31, 2004, the company reported a profit of US$7.8 million ($0.19 per share) on revenues of $47.5 million, up from a loss of $507,000 (–$0.01 per share) on revenues of $29.9 million in the same quarter of 2003.

For the year ending Dec. 31, 2004, Imax had a profit of $10.2 million ($0.26 per share) on revenues of $136 million, up from a profit of $231,000 ($0.01 per share) on revenues of $119.3 million in 2003. This made 2004 the company's most profitable year since 1999 with respect to earnings from operations.

The company installed 22 theater systems in 2004, compared to 21 in 2003. Nine of the installations came in the last quarter, compared to six in the last quarter of 2003. Signings for the year totaled 36, up from 25 in 2003; 11 signings were in Q4 of 2004, compared to seven in Q4 of 2003. As of Dec. 31, 2004, the company has 248 systems operating in 35 countries and a backlog of 60 theaters (27 of which are MPX™) worth $105 million.

The good news did not have a strong effect on the company's share prices, which had been trading as high as $12.45 in the month before the announcement. In the week following the report, the shares remained between $10.00 and $10.50, but had dropped below $9.00 as this issue went to press in the third week of March.

Co-CEOs **Bradley Wechsler** and **Richard Gelfond** characterized 2004 as a "groundbreaking year" in which the company's strategic goals were achieved: "We significantly grew the commercial IMAX theater network and established it as a valuable new distribution platform for Hollywood event films." In a conference call with financial analysts, the executives said the success of the IMAX edition of ***The Polar Express*** helped push the average per-theater box office gross from the slate of Hollywood films released in 2004, including three DMR titles and ***NASCAR 3D***, over $1.1 million. This exceeds the $1 million per year they said is needed to achieve a three-year payback on the cost of installing an MPX system. The co-CEOs said that the success of 2004's films had led to a dramatic increase in both signings and interest from exhibitors worldwide in the system.

For 2005 the executives predicted earnings per share of $0.35–0.38, with total revenues in the range of $140 million to $145 million. They expect to install 35 theaters in the year and sign 40 to 45, two-thirds of which will be outside North America, and the majority of which will be commercial venues.

Gelfond and Wechsler said that they expect as many as six DMR titles will be released in 2006, and that studios are now actively seeking to have their films converted. Gelfond said he has received calls from four studios about seven possible 2006 releases, but that since three of them open on the same day, Imax has to decide which of the three will be converted. Next year's DMR films will be announced much earlier than in previous years, he said.

Gelfond and Wechsler also spoke of Imax's process to convert live-action 2D films to 3D. (*See item below.*)

Asked about developments in digital projection technology, Gelfond said that the company is monitoring the situation and he predicted that companies with new technologies, like Sony and JVC, would be interested in associating with Imax when those systems are sufficiently advanced. (Imax retains the right to develop projectors using **Texas Instruments**' DLP technology for theaters with screens over a certain size and field of view, but neither Sony nor JVC are using DLP in their latest high-resolution projectors.)

WGBH suing Imax over *Sharks*

In February, the **WGBH Educational Foundation** filed a lawsuit in U.S. District Court against **Imax Corporation**, alleging

LEGAL BRIEFS

that in its distribution of WGBH's LF films ***Island of the Sharks*** and ***Special Effects***, Imax failed to pay amounts due to WGBH, engaged in "self-dealing" and "inflating costs," and violated copyright by using scenes from the films in Imax promotional materials without permission. It also claims that WGBH has not been fairly compensated for the VHS release of *Island of the Sharks*.

In ten counts the complaint alleges that Imax: used a low figure for WGBH's investment in the film, thereby reducing the recoupment paid; exceeded the 15% cap on distribution expenses that the contract specified; "purchased prints and soundtracks of the Film, in excessive quantity, from a wholly owned subsidiary and charged such purchases as distribution expenses;" and "did not use good faith efforts to maximize [box office returns] by making cost-effective expenditures;" among other charges.

Damages sought by the complaint include a new accounting of the amounts due WGBH under the 1997 distribution agreement, payment of those fees, damages for Imax's alleged unlawful conduct, an injunction ending Imax's promotional use of the film elements, and an order returning the films' distribution rights to WGBH.

Photo: Howard and Michele Hall. © 1999 by NOVA/WGBH Boston

Island of the Sharks

THE BIZ

DEALS

Imax announces 3D conversion

Imax Corporation has announced that it is developing a system to convert live-action 2D films to 3D, to make it possible to release IMAX 3D® editions of Hollywood features. (***The Polar Express*** was the first DMR title converted to 3D, but that was relatively simple because the film originated as computer animation. Synthesizing 3D information from a 2D image of real objects is significantly more complicated.)

At the ShoWest conference in Las Vegas in mid-March, co-CEO **Richard Gelfond** said that tests of the process using scenes from ***Spider-Man 2*** and *Star Wars III, Revenge of the Sith* had been recently screened for studio executives. (However, neither of those films will be released in 3D.)

No studios have signed on yet, but Gelfond said that the first film to receive the 3D conversion treatment will be announced later this year and released in 2006. Candidates reportedly include *The Poseidon Adventure* and the next *Superman* film, to be directed by Bryan Singer. Converting a Hollywood feature to 3D is expected to take six to ten weeks and cost about US$5–7 million, compared with $1.5 million to $2 million for standard 2D DMR processing.

Other people were talking about 3D at ShoWest. **In-Three, Inc.**, whose Dimensionalization® process was discussed here last month (*see The Biz, LF Examiner, February 2005*), announced that it had created a 3D version of the first six minutes of *Star Wars III*. The company quoted director **George Lucas** as saying that "the 3D was of a better quality than anything I had previously experienced." He went on, "Seeing my own *Star Wars* images in authentic 3D convinced me that it would be a whole new way for audiences to relive the *Star Wars* films."

In-Three said in a release that a 3D version of a "major feature" would be released to digital theaters "within a year."

Imax deals in S. America, India

On March 8, **Imax Corporation** announced that it had signed deals for one multiplex theater each in Guatemala and Costa Rica, the first LF screens for those countries.

The Guatemala agreement was with **Circuito Alba** of Guatemala City, for a theater that will be in a new nine-screen multiplex in the Pradera-Concepcion mall in Guatemala City. It is expected to open by the end of this year. The Costa Rican deal was with Repretel, a leading media company in that country, for a theater that will open in 2006 at a site to be announced.

On March 17, the company said that it had expanded its 2004 deal with India's **Sathyam Cinemas** from one system to two MPX theaters to be located in multiplexes in Chennai (formerly known as Madras), a city of 6.6 million in southern India. The first is expected to open in March 2006, and the second in 2008.

Less than a week later, Imax said that the second of two MPX theaters that Spain's **Yelmo Cineplex** signed for last year will be in a multiplex in Malaga, Spain. The chain, which is half owned by **Loews Cineplex**, opened the world's first MPX theater in Oviedo last summer. The Malaga theater is expected to open in late April of this year.

Munich IMAX sold to landlord

Property belonging to the **Forum am Deutsches Museum** in Munich, Germany, including a complete IMAX projection and sound system, was sold at auction on Feb. 25, two days after the multipurpose facility had been closed by order of an insolvency manager (*see The Biz, LFX, February 2005*).

Several hundred people, including representatives of other IMAX theaters in Germany, attended the auction, at which 233 individual items, including two 35mm projectors, amplifiers, speakers, computers, and office equipment, were sold. The items were bundled into six lots, four of which (the contents of the two 35mm theaters and the planetarium, and a collection of 229 items that contained everything from sound mixers to popcorn poppers) were sold for a total of €90,000 (US$120,400). The IMAX projector and sound system went for €155,000 ($207,000) and other equipment in the IMAX booth (including two 70mm projectors) was sold for €20,000 ($26,750). The same bidder won all of the auctions, with almost no competing bids.

The buyer was **Forum der Technik Grundstücksverwaltungsgesellschaft mbH + Co. KG**, the private company that is landlord of the property (as distinct from **Forum am Deutschen Museum Betriebsgesellschaft mbH**, the bankrupt limited liability company that had operated the Forum).

Alexander Brochier, one of the shareholders in the operating company, owns the landlord company. In a statement to *LFX*, Brochier explained that he had purchased the property in the hope of finding a new investor and operating company to revitalize the facility. He blamed the Forum's financial problems on high staff costs and the high lease and maintenance payments owed to **Imax Corporation**.

The facility continues to operate on a limited basis while a new operating company is being sought. The two conventional theaters are being used for a film festival in March, but the IMAX theater remains closed.

Brain Power gets sponsor

Ortho-McNeil Neurologics, Inc., a New Jersey-based pharmaceutical company and division of **Johnson & Johnson**, will be the presenting sponsor of ***Brain Power*** when the 15/70 feature premieres late this year. Produced by **Partners HealthCare** of Boston, the film "takes landmark laboratory research and translates it into a medium that scientist and layperson alike can understand and enjoy," according to Partners president and CEO **James Mongan**.

Senior producer **Joanna Baldwin Mallory** declined to reveal the amount of Or-

*(See **BIZ** on page 12)*

GSTA and LFCA Begin Unification Process

Over the course of the next several months, the two major LF industry associations, the **Giant Screen Theater Association** and the **Large Format Cinema Association**, will engage in discussions to create a new, unified organization. As reported last month and in this issue (*see GSTA story on page 1*), the impetus for the move arises from the financial difficulties the GSTA revealed at its Mid-Winter meeting in February.

The process does not promise to be simple, but the presidents of both organizations, **Emlyn Koster** for the GSTA and **Andrew Gellis** for the LFCA, tell *LF Ex-*

> **"In these days of super-tight money and competitive threats to the medium, one conference a year in L.A. is plenty."**

joint committee to establish the framework of the new organization. It is expected to meet at the 2005 conferences of each association, LFCA in Los Angeles in April, and GSTA in Boston in September. They have also hired a consultant, **Mike Laddin** from Kansas, to help guide them through the amalgamation.

Gellis points out that the process is not a "merger" in the usual business sense of one organization acquiring the other. Instead, he says, the committee will be asked to design "an entirely new organization that can draw from past and present successes, informed by things that haven't worked, and attempt to design something reflective of the industry today, and valuable for the industry tomorrow." Creating a new association avoids legal obstacles that would have to be overcome to blend the by-laws of the two existing entities, thus speeding the process.

There are many issues that must be resolved before the new association is born, and this article will touch on only a few. We asked LF professionals around the world for suggestions for the new association, and received 25 replies. We have included some of them below. (We stress that we did not conduct a scientific survey, so nothing in this article should be taken as representing the consensus of the industry.)

Name

The GSTA changed its name from the **International Space Theater Consortium** in 1999 to better reflect the nature of its activities, finding that the public understood the term "giant screen" better than "space theater." When the LFCA was founded in 1998, its founders chose the term "large format" (as did this publication, a year earlier) because it was more meaningful to professionals on the production side of the business.

Ideally, the new name should reflect all aspects of the industry, as well as its international nature, without being too much of a mouthful. Among the suggestions we received were:

- Giant Image Cinema Association
- Giant Screen Cinema Association
- Large Format Motion Picture Association
- Large Format Theatre Association
- World Giant Screen and Film Association

and last, but not least, the Hollywood Association of PenniLess Exhibitors and Selfish Studios, or HAPLESS for short.

Of these, at least four people independently suggested **Giant Screen Cinema Association**, which neatly combines the first half of one of the existing names with the last half of the other. It is *LFX*'s preferred choice.

Dues

How much are individuals and organizations willing to pay for membership in the new organization? GSTA charges all members US$650 a year and has about 270 members. LFCA has about 350 members and uses a sliding scale of membership rates, from $50 for students to $250 for corporations. The two member lists overlap somewhat, so there are probably about 400–450 unique members between the two organizations.

Our respondents' suggestions ranged from $300 to $1,000, but most seemed to feel that GSTA's $650 was acceptable. A few suggested sliding scales, like LFCA's current plan.

Conferences

How many conferences should the new organization have each year, and where? This is in many ways a financial question, since for both GSTA and LFCA, the annual conference is the largest expense and largest revenue source. LFCA has operated frugally by establishing Los Angeles as its headquarters and perennial conference

> **"Two conferences would be great as long as the films are not exclusive.**
>
> **"I would probably not attend both, but would like a choice to go in April or September."**

LF professionals, and is a relatively convenient (and cheap) destination for most of the rest of the world.

GSTA has traditionally held its meetings in different cities each year, alternating between North American and overseas venues. This plan has the advantages of highlighting the international nature of the industry and allowing members to visit cities and institutions they might otherwise never have seen. But in recent years lower attendance at the overseas conferences had to be offset by ensuring that the North American meetings were financially successful, a technique that failed GSTA last year.

In 2002, recognizing that the industry

was no longer as rich as it once was, GSTA changed its policy of holding every other meeting overseas, and switched to a ratio of two domestic conference for every international one. Among the ideas discussed at the Mid-Winter meeting last month was extending this to a three-to-one

"A global organization needs to acknowledge that its membership is in fact global.

"The industry should not be dominated by conventions centered on one culture and one country."

LFCA's model and choose a city (probably on the East Coast) that would be the location for all North American fall conferences.

Should the new organization continue to offer the spring and fall meetings that it predecessors did? More? Fewer? These are questions yet to be decided. Everyone seems to agree that the primary purpose of any conference will continue to be the screening of new films. Cincinnati's **Dave Duszynski**, vice president of GSTA, has suggested that two conferences a year, each shorter than GSTA's usual four or five days, might be a workable solution. Each would show the most recent films and include sessions that focused on subjects different from those covered in the other meeting. Shorter conferences should be less expensive, which should encourage more people to come, and more people to attend both.

Among the comments we received on conferences, a majority favored only one conference per year.

"In these days of super-tight money and competitive threats to the medium, one meeting a year in L.A. is plenty."

"I don't think we could send representatives to two conferences a year. The fall is best, I think, so as to avoid the **American Association of Museums** annual meetings [in the spring], which many of us institutional members also attend."

"One a year, moving each year to a different location, like the GSTA. Regional conferences (Europe, Asia, America) could be organized once a year if [needed]."

"Two per year: a major gathering in the spring in L.A., and a smaller gathering at a shifting international location in the fall."

"A global organization needs to acknowledge that its membership is in fact global. Cultural sharing is enlightening and leads to global understanding. The industry should not be dominated by conventions [centered on] one culture and one country."

"Two conferences would be great as long as the films [are] not exclusive. I would probably not attend both but would like to have a choice to go either in April or in September. However, new

"Create a general consumer Web site that could be marketed as *the place* to go for information about films, theaters, etc. "

as new for each conference, i.e., each meeting should look twelve months back for new films."

Improving the conferences

"The **Association of Science-Technology Centers** [has] a formal process for submitting sessions to a program committee that chooses the final sessions. They try hard to balance the topics to meet the needs of all attendees, and their audience is much more diverse than the LF industry. The ASTC conference sessions are presented to attendees at the time of early registration. This helps people decide if the conference is worth their time and money."

"I am a member of **Euromax**, so I'm not much bothered with the fact that most GSTA sessions still lean heavily towards North American practices when it comes to marketing, production, or exhibition. But I learned a lot about American practices in past years and I believe that it would be fair if we returned the favor to our American colleagues."

Services

Besides conferences, what services should the new organization offer? GSTA has commissioned visitor surveys, and has begun an on-line attendance reporting system. LFCA has held a film festival in Los Angeles to raise awareness of the industry among the general public as well as

*(see **GSTA** on page 8)*

One worldwide LF organization?

LFCA and GSTA are the two largest organizations in the LF world, but there are at least three others: **Euromax**, **Oh-Gata** in Japan, and the **Giant Screen Consortium** in Quebec, Canada. There are also smaller affinity organizations, such as the Museum Film Network and the 3D Film Interest Group.

Should the three regional organizations become a part of the new association? Representatives of Oh-Gata declined to discuss the issue, but **Philippe Turp** of the GSC expressed willingness to consider the idea, and **Berend Reijnhoudt**, president of Euromax, provided the following statement:

"We see Euromax as a platform for informal sharing of information among non-North-American (mainly European) participants in the LF industry and believe that the issues of marketing, production, distribution, and exhibition often differ enough to justify a separate organization.

"Euromax also believes that it should not complicate current talks between the two organizations by introducing itself as a third party at the table. We will wait for the outcome. Euromax has had close ties to GSTA and we are committed to keeping those to any new worldwide organization, since we share the same goal: a healthy LF industry."

*(from **GSTA** on page 7)*

the Hollywood film community. Should the new association continue all of the current services? Drop some? Take up new ones? Our respondents suggested the following ideas:

"[Create a] DMR task force to explore expanding the commercial products into more institutional theaters, day and date, eliminating or coordinating the existing exclusivity deals [that favor commercial chains]."

"Research conducted on behalf of the membership; publications; industry lobbying; comprehensive Web site information management, [including] a technology hub, a marketing and 'Best Practices' bank, and a source of property development information for developers contemplating an exhibition venue."

"Provide analysis to determine the best approach to film topic selection."

"A general consumer Web site that could be marketed as *the place* to go for information about films, theaters, etc. Most people go to **Imax Corporation**'s Web site to find of information and it tends to favor its own films."

"Regional marketing/programming seminars. There is little time to network at the [annual] conference, so if regional marketing meetings were held so that ideas could be presented through panels and round table discussions, that would be a terrific service to theaters in that area."

"I think it's critical to find a better profit split between investors, distributors, and exhibitors. Can this unified organization bring in corporate sponsorship to create a pool of money that is evenly distributed to exhibitors specifically to market films at their theaters? We are getting killed in the marketplace because we have no visibility against all the other better-marketed visual media."

"Explore ways to provide financing for the production of films by informing members about available programs (tax credits, government aids, private funds) and [support] the creation of a financing agency run by the [new association]."

"Launch a series of creative and technical sessions for LF filmmakers and prospective LF filmmakers, perhaps in conjunction with the **Entertainment Technology Center** at USC or the UCLA Film Dept. Establish liaison with the **Digital Cinema Initiative** in Hollywood, to set standards for the digital production, post-production, and exhibition of LF films."

"Theaters and vendors should share more information to create industry standards. This could advance our industry [by] creating new business and financial models."

The road ahead

GSTA president Emlyn Koster speaks to delegates at the 2005 Mid-Winter meeting in Virginia Beach.

The committees and boards of each association have a lot of work ahead of them, and many important decisions to make. We urge them to actively solicit as many viewpoints as possible and keep the process as open and transparent as possible.

As this issue went to press, the membership of the joint committee had just been finalized (*see box below*). We urge all those with a stake in the LF industry to make their opinions known to the committee. To that end, we will forward all suggestions we receive to the committee, and will continue to support a lively dialog in these pages on the issues involved in defining the future of the industry.

The Committee

The LFCA and GSTA have announced that the following members of their respective boards will comprise the Ad Hoc Committee on LFCA-GSTA Amalgamation.

LFCA

Andy Gellis, Cinevest, Inc.
Paul Holliman, Buena Vista Pictures
Robert Dennis, CFI Laboratories
Joanna Haas, Carnegie Science Center
Gordon Stalans, Tennessee Aquarium

GSTA

Emlyn Koster, Liberty Science Center
David Duszynski, Cincinnati Museum Center
Jonathan Barker, SK Films
Terrell Falk, Cinemark USA
Doug King, St. Louis Science Center

In a memo to the boards, Gellis and Koster said that they expect the committee to hold two telephone meetings before the LFCA conference in April, and meet at the conference. They expect the new organization to have "voting equality [for] all members and a tiered fee structure for different categories of members," and pledged that communications with our respective memberships [will be] open and timely."

*(from **LFCA** on page 1)*
standing Contributions to the Canadian Film Industry."

Although full details of the Technical Session were not available at press time, the student LF film of the assassination of Abraham Lincoln which we covered last fall (*see LFX, September 2004*), will be presented.

Nine new films

Nine new films will be screened at the conference, along with two older "library" titles. The new films are:

Wild Safari 3D, **nWave Pictures**
Mystery Of The Nile, **MacGillivray Freeman Films**
Fighter Pilot, **K2 Communications**
Aliens Of The Deep, **Buena Vista Pictures Distribution**
Robots: The IMAX Experience, **Fox**
Sharks 3D, **3D Entertainment**
Vikings, **Giant Screen Films**
Mystic India, Giant Screen Films
The Polar Express, an IMAX 3D Experience, **Warner Bros.**

The library films are ***Grand Canyon*** **(Destination Cinema)** and ***Extreme*** (Giant Screen Films).

Panel discussions

In addition to the Technical Session, the conference will feature nine panel discussions on the following topics. (These descriptions are taken from the LFCA's official conference literature, and are subject to change.)

New Ways to Maximize Revenues. A look at non-screen revenue generation, including: synergistic exhibit tie-ins; DVD sales; concessions; theater and lobby designs that maximize ticket sales and profit; and novel products and marketing schemes that create a fuller audience experience.

Content, Content, Content. Big screen, giant sound, but it's the story, stupid! A panel of experienced filmmakers analyzes the importance of finding a narrative thread, title appeal, and differentiation to attract audiences in today's challenging market.

Library Films. A look at the value of programming library titles, tied to a pre-conference screening of "lost or forgotten" LF films. Panelists will present marketplace facts and figures key to evaluating the potential success of films.

Sound Decisions. Three of the most experienced sound designers in the LF industry look at the challenges and possibilities of the enormous sound systems in today's theatres. An in-theater audio experience.

Development Funding: Is There Any Money Out There? Where do we find funding to develop LF films? Where have we done so traditionally? Have the rules and options changed? This panel will feature development success stories.

Converge, Cooperate, and Thrive. Commercial films that serve an institution's mission; large-format films that originate on small-format film, or digitally. Take a close look at how divergent forces are coming together to shape the large format industry in a positive way.

The May issue of *LF Examiner* will feature complete coverage of the conference and its sessions.

LFCA 2005 Conference Schedule

(Schedule is subject to change)

Tuesday, April 26

4:00 - 8:00 pm	Registration Open	Hilton
7:30 pm	Hosted Dessert	IMAX
8:00 - 11:00 pm	Library Film screenings: ***Grand Canyon, Extreme***	IMAX

Wednesday, April 27

8:00 am	Registration Opens	Hilton
8:00 am	Continental Breakfast	Hilton
9:00 am	Panel: *Maximize Revenues*	Hilton
10:15 am	Break	Hilton
10:30 am	Panel: *Content, Content, Content*	Hilton
11:30 am	Panel: *Library Films*	Hilton
12:30 pm	Keynote luncheon	Hilton
2:30 pm	Travel to IMAX	
3:00 pm	***Mystery of the Nile***	IMAX
4:00 pm	***Mystic India***	IMAX
5:00 pm	Break	IMAX
5:15 pm	***Aliens of the Deep***	IMAX
6:15 pm	Wine Reception	IMAX
7:00 pm	***Wild Safari 3D***	IMAX
8:00 pm	Travel to Hilton	
8:30 - 10:30 pm	Opening Gala	Hilton

Thursday, April 28

8:00 am	Travel to IMAX	
8:30 am	Morning Coffee	IMAX
9:00 am	Films in Production/Development	IMAX
10:30 am	Refreshment Break	IMAX
11:00 am	***Sharks 3D***	IMAX
12:00 noon	Travel to Hilton	
12:30 pm	Lunch (Table Top Trade Show)	Hilton
2:00 pm	Members' Meeting	Hilton
3:30 pm	Travel to IMAX	
4:00 pm	Panel: *Sound Decisions*	IMAX
4:45 pm	***Fighter Pilot***	IMAX
5:45 pm	Travel to Tu Tu Tango	
6:00 pm	Reception & Dinner	Tu Tu Tango
7:30 pm	Travel to IMAX	
8:00 pm	Kodak Vision Award Presentation	IMAX
10:00 pm	No-Host Networking	Hilton

Friday, April 29

8:30 am	Travel to IMAX	
9:00 am	Morning Coffee	IMAX
9:30 am	Technical Session	IMAX
11:00 am	Break	IMAX
11:15 am	***Vikings***	IMAX
12:15 pm	***Polar Express*** (with box lunch)	IMAX
2:15 pm	Travel to Hilton	
2:45 pm	Panel: *Development Funding*	Hilton
3:45 pm	Break	Hilton
4:00 pm	Panel: *Convergence & Divergence*	Hilton
5:00 pm	Travel to IMAX	
5:30 pm	***Robots***	IMAX
6:45 pm	Vote for Best in Festival Award	
7:00 - 10:00 pm	Closing Gala and Film Awards	tba

Wild Safari: Shooting 3D in the Bush

by Ben Stassen

Three years ago, when I was making *PandaVision*, a 3D/4D theme park film in association with the **World Wildlife Fund** in the Netherlands, a couple executives in the organization felt a 3D wildlife documentary could be a very powerful vehicle to spread a positive conservation message to worldwide audiences. They suggested I look into it. I had never been to Africa, so they took me on a scouting trip. I had a terrific time, but having no wildlife filmmaking experience and knowing how difficult it would be to shoot 3D in the wild, I did not think much of it at the time and forgot the idea.

Then in early 2004, an acquaintance in South Africa contacted me to see if I were interested in doing an LF film in association with **South African Tourism**. I flew to Johannesburg to do a presentation to their board. I almost blew it right then and there when I said I had no interest in doing a traditional destination film. I wanted to do a wildlife film. They wanted a film promoting tourism. I returned to Brussels thinking I would not hear from them again.

I did. Three weeks later, they asked me to come back to South Africa and at the end of a ten-hour marathon meeting, we had a signed agreement. They gave me full creative control. I could make a wildlife film. After all, the majority of foreign visitors to South Africa go there to enjoy the extraordinary and abundant wildlife roaming this vast land.

The only requirement was to release the film by Spring 2005.

Most wildlife documentaries we see on TV focus on animal behavior and require many long months of location filming. From my limited exposure to African wildlife, I knew that watching a sleeping lion from a short distance in the wild could be far more exciting than viewing a spectacular predator chase on TV. So I decided to shoot the entire film from the perspective of people going on a real safari in an open-air vehicle.

As the saying goes, the giant-screen experience is the next best thing to being there. If I only could find a way to bring the audience face to face with the animals and create a visceral sense of physical proximity, maybe I could create the kind of excitement you experience while observing these extraordinary creatures from very close range in their own habitat.

Easier said than done. This approach would require filming with heavy and sophisticated 3D equipment from the back of a moving four-wheel-drive truck over very rough terrain. To make matters worse, we only had six weeks of preproduction.

The author (left) and assistant cameraman Scott Hoffman.

I had a crew of 11 people, led by **Sean Philips**. While as a team we were probably the most experienced 3D crew in the world, we knew very little about wildlife filmmaking. So not knowing what gear we would need, we took pretty much everything available, except for the traditional mirror rig, which would never have survived the rough South African dirt roads. We had two 8/70 rigs and three 35mm rigs. In the end we used two rigs designed and built by Sean. One rig used two side-by-side 35mm cameras mounted on a Libra head (a stabilizing gear) which itself was suspended on a on a crane enabling us to do a lot of moving shots. The other was a zoom rig, used mostly for the closeups.

The first few days were nerve wracking. It took forever to get ready at the start of each day. So much gear to set up, so many fine adjustments to be made, that we were one week over schedule after two days of shooting! What we set out to do felt like *Mission: Impossible*. But within a week the crew became much more efficient and we were getting a lot of good material. The feedback from Los Angeles, where the footage was being screened, was quite encouraging, too. Technically, it looked like we might pull it off after all.

I was amazed at how incredibly close we could get to the animals. Most rangers and advisers had told us it would be very tough to do this kind of filming. The animals could react aggressively or simply run away in the presence of our bulky and noisy equipment. As it turned out, the animals were okay with it. Each time we got to a site, we moved in slowly to allow them to get used to us. Usually, after a few hours they let us get quite close; sometimes within a few feet.

Despite all our equipment, the animals recognized us as a non-threatening presence. This was truly amazing, considering our unorthodox behavior in the field. When you go on a safari in the wild, you

nWave Pictures

are supposed to sit down, keep quiet, and stay still. Well, we stood up most of the time, operating the equipment. We moved around constantly and talked a lot.

The typical set-up went like this: we'd get into position and assistant cameraman **Scott Hoffman** would measure the distance to the animals with his laser pointer. He'd shout the reading to Sean (DP), who could barely hear us since he had his head under the camera hood. Sean would then mentally calculate the interaxial distance and shout the offset back to **Wayne Baker** (AC), who'd set up the camera for the proper distance. While this went on, I'd shout at everyone to hurry up lest we miss the shot.

Not exactly typical behavior for wildlife filmmakers, who often sit still for hours waiting for the perfect shot. But the animals must have sensed we were trying to achieve the impossible. They left us alone.

As nervous as I was at the beginning, this production ended up being the thrill of a lifetime. The shoot was pretty hard physically. We were driving hours and hours every day under very tough conditions on very rough roads. The crew and the equipment rattled about quite a bit. But there were a lot of amazing moments and we were able to shoot the entire film on location without any pick-ups with trained animals. We owe a great deal of thanks to our local advisers.

Liesl Eichenberger, our on-camera host, was a very competent field guide and zoologist. Her presence was invaluable as an adviser on animal behavior, as well as a safety instructor. Everywhere we went we picked up additional help from ecologists, trackers, and local experts.

Director of photography Sean Phillips.

In my opinion, the highlight of the film is the leopard sequence. I owe it all to **John Varty**, the best known South African wildlife filmmaker. When we first met, John did not take us very seriously. He thought our crew of 11 was much too big and that our lack of experience would be a serious handicap in filming the most elusive of all predators, the leopard. But when he saw our impressive equipment and the professionalism of our crew, he became determined to help us achieve the impossible.

And he did. In a half-hour period at the end of our third day in Kruger Park, we captured the most amazing sequence of the entire film: a pair of leopards mating. John told me it had taken him several years to capture such a scene in his early days as a wildlife filmmaker.

Beginner's luck, I guess...

Wild Safari 3D opens in several theaters in April, and will be screened at the **Large Format Cinema Association** conference at the end of April. The film has been leased to more than 30 theaters to date.

Ben Stassen is president of nWave Pictures and director, writer, and producer of seven LF films, including Thrill Ride, Encounter in the Third Dimension, *and* Misadventures in 3D.

A stereo pair from Wild Safari 3D, *printed for cross-eyed viewing. To view in 3D, hold the page squarely in front of you in strong, even light. Cross your eyes until the two images overlap exactly, using one point (say, the elephant's trunk) as your guide. Holding this position, allow your eyes to relax until the image comes into focus and the 3D effect appears. The image may come briefly into focus and pop out again, but just relax and keep trying. Once you've got it, you will be able to look around the whole scene. And no, despite what your mother said, your eyes won't stay that way.*

THE BIZ

DEALS

*(from **BIZ** on page 5)*

tho-MacNeil's contribution, other than to characterize it as "generous." The $8+ million film has also received a $2.9 million grant from the **National Science Foundation**, the largest ever given an LF film.

In early 2006, shortly after the film's release, Partners will hold two meetings — the *Brain Power* National Educator's Symposium and the *Brain Power* Science Communications Conference — to develop educational programs related to the film and to inform the public about developments in brain science.

The film follows several pro cyclists in the 2003 Tour de France, the first time the Tour has ever been filmed for the giant screen. Rider **Tyler Hamilton** was originally to have been the star of the film, but since blood doping tests at a competition last year returned positive results, his role has been de-emphasized. Hamilton has denied receiving performance-enhancing blood transfusions and said at a February hearing before the U.S. Anti-Doping Agency that because the test used was not developed for this purpose its results were unreliable. At press time, no conclusions from the hearing had been released.

nWave signs *Safari* group license

nWave Pictures Distribution has signed an agreement with 13 members of the **3D Film Interest Group** to exhibit its latest LF release, ***Wild Safari 3D***. It marks the first time the association has concluded a group license.

Alec Lorimore

3DFIG was formed in 2000 to "encourage the development of 3D film product for the institutional market," according to **Gordon Stalans**, president of the group. Its 15 members are institutional theaters in North America, although Stalans says theaters outside would be welcome to join.

Wild Safari 3D will open at several theaters in April, and will be screened at the **Large Format Cinema Association** conference. nWave's **Mark Katz** has signed more than 30 leases for the film to date. (*See Ben Stassen's article on the making of the film on page 10.*)

Arclight produces *Nile* spots

Hollywood's **Arclight Productions** has produced an electronic press kit and television and radio ads for ***Mystery of the Nile***, produced by **Orbita Max** and distributed by **MacGillivray Freeman Films**. The project is the tenth LF film for which Arclight has created advertising, publicity, or DVD content.

The *Nile* package included a 30-second TV spot, 30- and 60-second radio ads, and a 30-minute EPK for broadcast media outlets.

Lorimore leaving MFF

Alec Lorimore, vice president of production and development at **MacGillivray Freeman Films**, is leaving the company after a 25-year association during which he produced 14 films, including ***Everest***, the highest-grossing LF film of all time, and two Oscar-nominated films, ***The Living Sea*** and ***Dolphins***.

After writing Hollywood features in the 1970s, Lorimore wrote the script for MFF's ***Behold Hawaii*** in 1980, and served as the film's associate producer. For the next 13 years he worked for the company on a freelance basis while continuing to write feature scripts for Hollywood producers such as Steve Tisch and Jerry Bruckheimer. In 1993 he joined MacGillivray's full-time staff, and has produced virtually every film the company has made since then.

He tells *LFX*, "I have several film projects, both documentary and theatrical, which I'm developing, and I'm writing a book. I continue to be a big fan of the unique and compelling opportunities presented by the large-format medium and look forward to continuing my longtime participation in that area."

PERSONNEL

Matticks new director at Hastings

Rebecca Matticks has been named the new director of the **Hastings Museum** in Hastings, NE. She replaces **Terry Hunter**, who retires this month after nine years at the 78-year-old museum.

Rebecca Matticks

Matticks, a Hastings native, comes to the museum from the Kansas Oil Museum in El Dorado, KS, where she served as director for seven years. She has also worked as a curator at the Stuhr Museum of the Prairie Pioneer in Grand Island, NE. She holds a master's degree in historical administration from Eastern Illinois University.

Hunter joined the museum as assistant director and business manager in 1996 and was made director in October 1997. He tells *LFX* that he and his wife plan to do some traveling and spend more time with their daughters and grandchildren. "We're retiring from the museum, but not from life."

The Hastings Museum has a 211-seat LF theater that opened as an IMAX cinema in 1994, and converted to **MegaSystems**

PERSONNEL

8/70 projection in 2002 (*see Shorts, LFX, November 2001*).

Bryan to leave Exploris

Anne Bryan, co-founder and president of **Exploris**, in Raleigh, NC, has announced that she will leave at the end of June, after leading the institution since its opening in 1994. The board is seeking a replacement with museum background and international experience to head the institution, which bills itself as "the world's first interactive museum about the world."

Bryan, who holds a graduate degree in history from Duke University, has had to cope with attendance shortfalls, funding cuts, and controversy over her compensation package. Local government support has weakened, forcing Bryan to develop a new strategic plan to raise more money and retire the museum's $5 million debt. She told a local newspaper that having completed that plan, she felt it was time to move on.

Couch departs MOSI

T.J. Couch, who was recently promoted to director of retail and IMAX operations at the **Museum of Science and Industry** in Tampa, FL (*see The Biz, LFX, January 2005*), has left to become vice president of the University Commercial Center. The Tampa company is a commercial real estate development and management firm, and Couch tells *LFX* the he will direct "the not-for-profit division of the organization, which funds special projects to improve the health, education and culture of the Tampa community."

Jack Kennedy

Kennedy baby picture

Mary Kaye Kennedy sent us this picture of her son, Jack, born Feb. 10. She says Jack is healthy and she's "unbelievably sleep-deprived, but very happy."

New and Future Theaters

City	Organization	Country	Mfr	Format		Opening
Riccione	Tim IMAX	Italy	IMAX	1570	3D	6/04
Brampton	Famous Players SilverCity Brampton	Canada	IMAX	1570	3D	6/4/04
Oviedo	Yelmo Cineplex Los Prados	Spain	IMAX	1570	3D	6/18/04
Albany, GA	Flint Riverquarium	USA	IWRK	870	3D	10/11/04
Reading, MA	Jordan's Furniture	USA	IMAX	1570	3D	10/29/04
White Plains, NY	City Center 15: Cinema de Lux	USA	IMAX	1570	3D	11/10/04
Louisville, KY	Showcase Cinemas Stonybrook	USA	IMAX	1570	3D	11/10/04
Cincinnati, OH	Springdale 18: Cinema de Lux	USA	IMAX	1570	3D	11/10/04
Hartford, CT	Showcase Cinemas Buckland Hills	USA	IMAX	1570	3D	11/10/04
Evansville, IN	Showplace IMAX Theatre	USA	IMAX	1570	3D	11/10/04
Mexico City	Cinepolis Perisur	Mexico	IMAX	1570	3D	11/19/04
Taipei	Miramar IMAX Theatre	Taiwan	IMAX	1570	3D	11/19/04
Atlantic City, NJ	Tropicana Casino And Resort	USA	IMAX	1570	3D	11/24/04
Kuala Lumpur	DiGi IMAX Theatre	Malaysia	IMAX	1570	3D	12/3/04
Vigo	Naturnova	Spain	unk	870	2D	2004
Paris	Gaumont Disney Village	France	IMAX	1570	3D	3/11/05
Monterrey	Cinepolis Galerias Valle Oriente IMAX	Mexico	IMAX	1570	3D	3/11/05
Amsterdam	Pathé Arena	Netherlands	IMAX	1570	3D	3/11/05
Appleton, WI	Big Picture Concepts, Inc.	USA	KINO	870	3D	3/18/05
New Delhi	BAPS Shree Swaminarayan Mandir	India	IWRK	870	2D	3/31/05
Changchun	Changchun 4D Theater	China	MEGA	870	3D	4/05
Dubai	Dubai IMAX Theatre	U.A.E.	IMAX	1570	2D	4/05
Changchun	Changchun Dome Theater	China	MEGA	870	2D	4/05
Changchun	Changchun 3D Theater	China	MEGA	870	3D	4/05
Lucknow	Lucknow Space Theatre	India	GOTO	1070	2D	5/05
Des Moines, IA	Science Center of Iowa	USA	IMAX	1570	2D	5/14/05

LF Theater Inventory, March 2005

As of February 28, 2005

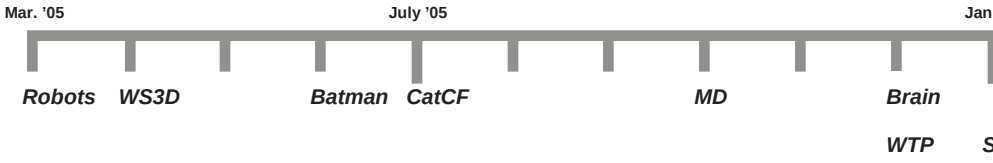
C = Commercial Standalone
CM = Multiplex
CT = Theme Park
I = Institutional

By Manufacturer

Mfr	AF	AS	EU	ME	NA	SA	Tot
CDC		2	1		3		**6**
GOTO		19					**19**
IMAX	2	38	41	3	154	1	**239**
IWRK		21	7		22	1	**51**
KINO		2	2		4		**8**
MEGA	1		5	1	17		**24**
Other		7	9		4		**20**
Total	**3**	**89**	**65**	**4**	**204**	**2**	**367**

By Format and Operator Type

		C	CM	CT	I	Total
Africa	8/70				1	**1**
	15/70		2			**2**
	Total		**2**		**1**	**3**
Asia/Pac	8/70	5		3	21	**29**
	10/70			2	17	**19**
	15/70	10	6	2	23	**41**
	Total	**15**	**6**	**7**	**61**	**89**
Europe	8/70	3	5	5	10	**23**
	15/70	15	11	5	11	**42**
	Total	18	16	10	21	**65**
Middle East	8/70		1			**1**
	15/70		2		1	**3**
	Total		**3**		**1**	**4**
North America	8/70	6	9	1	27	**43**
	15/70	28	42	4	87	**161**
	Total	**34**	**51**	**5**	**114**	**204**
South America	8/70				1	**1**
	15/70				1	**1**
	Total				**2**	**2**
World	8/70	14	15	9	60	**98**
	10/70			2	17	**19**
	15/70	53	63	11	123	**250**
	Total	**67**	**78**	**22**	**200**	**367**



* New listing.
Underlined titles are 3D
Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Wild Safari 3D (formerly *Wild Africa 3D*)

nWave Pictures; distributor: nWave Pictures Distribution; director: Ben Stassen; executive producer: Charlotte Huggins. Shot in 3D 35mm. Release: April 2005.

– Principal photography is complete. Post production is under way.
– January: Narration was recorded.

Batman Begins*

"In the wake of his parents' murder, disillusioned industrial heir Bruce Wayne seeks the means to fight injustice and turn fear against those who prey on the fearful."

Warner Bros.; distributor: Warner Bros.; director: Christopher Nolan; script: Christopher Nolan, David Goyer; producers: Emma Thomas, Charles Roven, Larry Franco; executive producers: Benjamin Melniker, Michael Uslan. Cast: Christian Bale, Michael Caine, Liam Neeson, Katie Holmes, Gary Oldman. Release: June 17.

–The film will be converted to 15/70 with IMAX's DMR process.

Charlie and the Chocolate Factory

Warner Bros.; distributor: Warner Bros.; director: Tim Burton; script: John August; producers: Brad Grey, Richard Zanuck; executive producers: Patrick McCormick, Felicity Dahl, Michael Siegel, Graham Burke, Bruce Berman. Cast: Johnny Depp, Freddie Highmore. Release: July 15.

–The film will be converted to 15/70 with IMAX's DMR process.

Magnificent Desolation: Walking on the Moon 3D

Playtone, Imax Corporation; distributor: Imax Corporation; director: Mark Cowen; cinematographer: Sean Phillips; producers: Tom Hanks, Gary Goetzman, Chris Cowen; script: Tom Hanks, Mark Cowen; executive producers: Hugh Murray, Mark Herzog. Narrator: Tom Hanks. 3D. Release: Fall 2005.

– January : Filmed on Moon set in Los Angeles, and recorded interviews with children and adults telling what they know about the moon missions.
– CGI and visual effects work under way.

Brain Power (wt)

Partners HealthCare; distributor: nWave Pictures; director, writer: Bayley Silleck; DP: Rodney Taylor; first assistant director: Daniel Ferguson; line producer: Myles Connolly; senior producer: JoAnna Baldwin Mallory. ***Release: December 2005.***

Stephen Hawking's Beyond the Horizon

Universe Partners; distributor: Destination Cinema; director: Bruce Neibaur; cinematographer: Matt Williams; script: Leonard Mlodinow; producers: Jeff Miller, Diane Beam; co-executive producers: David Allen, Christopher Harding, Jeffrey Kirsch. Release: Early 2006.

–**Casting principal talent. Principal photography will begin in July.**

Denizens of the Deep

Imax Corporation; distributor: Imax Corporation; director, cinematographer: Howard Hall; producer: Toni Myers; co-producer: Michele Hall; executive producers: Graeme Ferguson, Brad Ball. 3D. Release: Spring 2006.

–April: Filming in Hawaii.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. Release: May 2006.

– Filming is complete. Post production is under way.

Balloon Fiesta (wt)

Immortal Classics; distributor: tba; writer, director, producer: Ted Gomillion. Release: 2006.

– January-February: An HD crew is filming in Europe.

Untitled Wetlands Project*

The nation's wetlands are disappearing at an alarming rate. Moviegoers will learn the importance of preserving this unique environment.

MacGillivray Freeman Films, Audubon Nature Institute; distributor: MacGillivray Freeman Films; director, producer: Greg MacGillivray; camera: Greg MacGillivray, Brad Ohlund, Jack Tankard, Ron Goodman; writers: Glen Pitre; executive producer: L. Ron Forman. Release: June 2006

– April: Principal photography will begin in Louisiana.

Ride With Cowboys* (wt)

An LF look at the 8,000-year-old history of cattle and horse cultures around the world, from Africa, Asia, and Europe to South America and North America.

Trinity Films; distributor: tba; director: Harry Lynch; cinematographer: Rodney Taylor; writers: Harry Lynch, Jasper Wynn; line producer: Greg Eliason; producer: Brady Dial; senior producer: Jeff Fraley. Release: Summer 2006

– March: Filming huasos (native cowboys) in Chilean Patagonia.
– April: Filming gauchos (native cowboys) in the Corrientes region of Argentina.

Mars (wt)

White Mountain Films, Kennedy Marshall Company; distributor: Buena Vista Pictures; director, producer: George Butler; DP: Reed Smoot; producers: Frank Marshall, Scott Swofford. Release 2006.

Dinosaurs from Patagonia 3D (wt)

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; aerial DP:Carl Samson; script: Remi Charest, Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. Release: December 2006.

– February-April: Filming baseplate and aerial shots in Patagonia.

Not shooting this month:

Island of a Thousand Voices: New Guinea
Journey Across India
We The People
Man-Eating Sharks
Wonders of the Great Lakes
Wings Over the Wilderness

'06 July '06 Jan '07

Greece Wetlands Dino3D
Cowboys WOTGL
SHBTH DOTD Balloon IoaTV Mars MES WOTW →
JAI →

Shark photo by Richard Herrmann, Imax Corp.

Howard Hall Productions

The crew of Denizens of the Deep, *including, from the far right, Toni Myers, Howard Hall, and Michele Hall.*

THE *LF EXAMINER* INDEX

February 2005

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 25.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
2/3/2005	AOTD	620,545	620,545			620,545	1	27		27
	PolarExp	299,159	33,959,505	498,604	8,236,689	42,196,194	12	51	22	73
	SpaceSta	112,336	57,045,029	32,414	24,379,872	81,470,927	147	12	15	27
	Bugs	41,229	14,369,265	46,461	7,296,512	21,665,777	100	22	17	39
	HaunCast	38,210	10,318,565	41,500	17,664,244	27,982,809	206	5	8	13
	AR	32,095	9,019,683	33,336	5,813,209	14,832,892	118	7	9	16
	Pulse	22,894	7,861,768	19,484	4,248,709	12,110,477	119	7	6	13
	Trex	19,906	49,835,958	21,849	38,055,488	87,898,743	325	2	8	10
	YBS	13,881	6,661,260			6,661,260	58	5		5
	AlienAdv	6,750	4,734,766	32,550	14,398,105	19,132,871	285	2	7	9
	Galapago	4,557	14,641,597	1,781	6,821,670	21,467,719	273	1	2	3
	GOTA	4,222	16,638,931		5,396,531	22,035,462	95	2		2
	E3D	1,100	7,037,950	18,000	32,196,388	39,234,338	310	1	7	8
	CTPA	596	3,876,961		2,893,619	6,770,580	189	1		1
2/10/2005	AOTD	495,225	1,115,770			1,115,770	2	27		27
	PolarExp	208,541	34,168,046	286,049	8,522,738	42,690,784	13	50	9	59
	SpaceSta	116,305	57,173,810	32,286	24,412,158	81,643,146	148	12	15	27
	Pulse	35,894	7,897,662	22,366	4,271,075	12,168,737	120	10	7	17
	Bugs	33,059	14,405,257	53,170	7,349,835	21,755,092	101	19	18	37
	HaunCast	33,000	10,351,565	40,000	17,704,244	28,055,809	207	5	8	13
	AR	30,485	9,050,168	34,846	5,848,055	14,898,223	119	7	9	16
	Trex	20,003	49,910,473	7,890	38,063,378	87,998,596	326	4	5	9
	YBS	10,364	6,671,762			6,671,762	59	4		4
	Galapago	7,341	14,648,937	28,738	6,850,408	21,504,545	274	2	2	3
	GOTA	4,511	16,643,442		5,396,531	22,039,973	96	2		2
	AlienAdv	3,500	4,741,266	30,000	14,428,105	19,169,371	286	2	7	9
	E3D	1,050	7,039,000	17,000	32,213,388	39,252,388	311	1	7	8
2/17/2005	AOTD	574,069	1,689,839			1,689,839	3	27		27
	SpaceSta	127,031	57,303,702	39,164	24,451,322	81,814,048	149	11	14	25
	Bugs	53,822	14,457,588	53,479	7,403,041	21,860,629	102	19	14	33
	Trex	38,234	49,949,780	15,819	38,079,197	88,042,980	327	2	6	8
	Pulse	36,482	7,972,289	22,893	4,314,524	12,286,813	121	10	7	17
	HaunCast	32,850	10,384,415	41,000	17,745,244	28,129,659	208	5	8	13
	AR	31,458	9,115,358	29,777	5,909,480	15,024,838	120	7	9	16
	YBS	13,823	6,685,569			6,685,569	60	3		3
	Galapago	9,593	14,658,529	41,178	6,891,586	21,560,398	275	2	3	5
	AlienAdv	6,600	4,747,866	32,000	14,460,105	19,207,971	287	2	7	9
	GOTA	5,080	16,648,522		5,396,531	22,045,053	97	2		2
	E3D	1,250	7,040,250	17,850	32,231,238	39,271,488	312	1	7	8
	Apollo13	868	1,760,432		634,483	2,396,160	136	1		1
	CTPA	286	3,877,261		2,893,619	6,770,880	191	1		1

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
2/24/2005	AOTD	709,915	2,399,754			2,399,754	4	27		27
	SpaceSta	171,005	57,456,538	98,272	24,549,594	82,087,502	150	11	15	26
	Bugs	91,402	14,548,824	61,070	7,472,007	22,020,831	103	21	16	37
	Trex	51,384	50,026,286	35,998	38,115,195	88,179,452	328	4	7	11
	Pulse	42,585	7,978,392	27,058	4,318,689	12,297,081	122	10	7	17
	AR	36,617	9,120,517	33,321	5,913,024	15,033,541	121	7	9	16
	HaunCast	33,000	10,417,415	39,000	17,784,244	28,201,659	209	5	8	13
	Galapago	21,918	14,680,447	34,770	6,926,356	21,616,592	276	1	3	4
	YBS	13,312	6,699,254			6,699,254	61	3		3
	GOTA	9,655	16,658,177		5,396,531	22,054,708	98	2		2
	AlienAdv	6,000	4,753,866	25,000	14,485,105	19,238,971	288	2	7	9
	Apollo13	1,985	1,762,417		634,483	2,398,466	137	1		1
	E3D	1,300	7,041,550	15,000	32,246,238	39,287,788	313	1	7	8

*(from **SHORTS** on page 28)*

show without restriction or fees, at cost, for about US$1,500.

Interested theaters should contact **John Stoke** at stoke@stsci.edu or through the Web site: http://hubblesource.stsci.edu/exhibits/largefilm/.

Building starts on Oregon IMAX

Construction has begun on an expansion to the **Evergreen Aviation Museum** in McMinnville, OR, that will include a new gift shop and a 225-seat IMAX theater that is expected to open in the fall.

The museum, which is the new home of Howard Hughes' famous "Spruce Goose," is 30 miles (48 kilometers) southwest of Portland, location of the state's only other LF theater, at the **Oregon Museum of Science and Industry**.

LF festival at La Géode

La Géode, the IMAX Dome theater at **Cité des Sciences et de l'Industrie** in Paris, held its tenth International Large-Format Film Festival in January. From a pool of nine eligible titles, four films received prizes:

Forces of Nature won the Grand Prize, awarded by a jury of professionals;

Roar: Lions of the Kalahari won the Youth Prize, selected by a group of 10–13 olds;

Mystic India won the Public's Choice prize; and

Top Speed won the Kodak Vision Award, chosen by the jury.

The jury included two journalists, a television executive, a film student, and **Bernard Burel** of **Cité de l'Espace** in Toulouse, **Jean-René Faillot** of **Arane Gulliver**, the French processing lab, and **Jordi Llompart**, director of ***Mystery of the Nile*** (which was not in the competition).

The Big Picture Theater in Appleton, WI, opened in March.

Wisconsin 8/70 opens

The Big Picture, a **Kinoton**-equipped 8/70 theater in Appleton, WI, opened on March 18, only the second LF theater in Wisconsin, after the IMAX at the **Milwaukee Public Museum**, 90 miles away. The theater premiered with ***Everest*** and ***Lewis & Clark*** on its 60x80-foot (18x24-meter) screen.

The US$5 million facility was developed by Appleton residents **James Bork** and **Charles Barnum** to serve the city of 70,000. **Ed Bisaillon**, formerly with the **Desert IMAX Theater** in Cathedral City, CA, is the theater's executive director.

Roberts consulting to Cincinnati

The Hamilton County (OH) Board of Commissioners has hired developer **Ron Roberts** to consult to several commissions that will reform the county government. In 2001 Roberts developed the IMAX theaters in Newport, KY, and Gatlinburg, TN, that closed after 21 months and 27 days, respectively.

Roberts' $150,000, one-year contract has him consulting to new commissions established by two Republican board members that will oversee economic development, health care, and managed competition for the southern Ohio county that includes Cincinnati. The selection was opposed by a Democratic commissioner who was quoted by *The Cincinnati Enquirer* as saying that Roberts' failed IMAX business made him the wrong person to lead economic development in the area.

Premiering This Month

Mystic India

BAPS/India

Mystic India

"This entertaining and enlightening LF film rediscovers India, a land of many mysteries. Set 200 years ago, it retraces the incredible true-life journey of an 11-year-old yogi, Neelkanth. Starting in 1792, he walked barefoot for 7,500 miles (12,000 kilometers) over seven years, across the length and breadth of India, from the Himalayas to the southern seashores. Following this inspiring story, the film explores India's amazing art and architecture, colorful festivals, fascinating customs, and intriguing rituals.

"The film transports the audience to some of India's most sacred and treasured destinations, climaxing in the Rath Yatra, the Festival of Chariots. Colossal five-story-high chariots on mammoth wheels roll past 8,000 people from all corners of India, wearing 18th century costumes.

"Shooting from March to May of 2003 and January to February of 2004, the production team traveled to more than 100 locations in India, re-creating the adventures of Neelkanth on LF film. ***Mystic India*** is an epic journey into the land and soul of India."

Directed by **Keith Melton**, produced by **Brian Rogers**, photographed by **Reed Smoot**, written by **Mose Richards**, with a score by **Sam Cardon**. Executive producer: **BAPS/India**. Distributed by **Giant Screen Films**. It premiered at the **Singapore Science Center** in February.

Robots

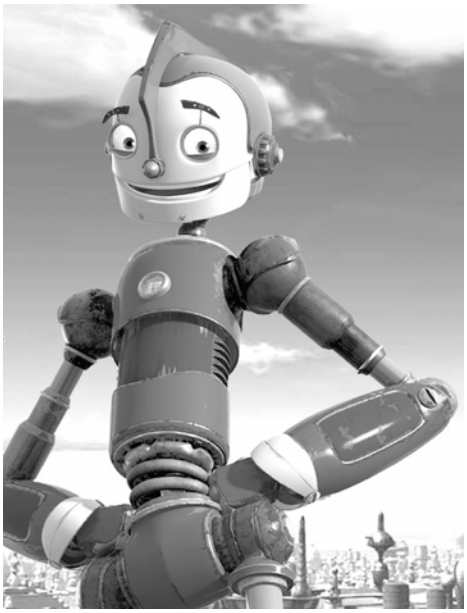
"Riveting in IMAX!

"The second joint project for **Twentieth Century Fox** and Academy Award®-winning director **Chris Wedge** following the blockbuster animated hit *Ice Age*, ***Robots*** boasts an all-star cast of contributing voices, including **Ewan McGregor**, **Halle Berry**, **Mel Brooks**, **Greg Kinnear**, **Drew Carey**, **Jim Broadbent**, **Amanda Bynes**, and **Robin Williams**.

"Rodney Copperbottom (voiced by MacGregor) is a small town robot who has always dreamed of meeting his idol, the majestic inventor Bigweld (Brooks). Rodney himself has a gift for inventing things as well as a dream of making a difference. After turning 18, Rodney embarks on a journey to Robot City in hopes of working side by side with Bigweld creating things to make the lives of robots better.

"Once in Robot City, Rodney finds that things are not quite as he expected, and his that quest may be a lot harder than he imagined. When he discovers an evil plan cooked up by the tyrant Ratchet (Kinnear), he becomes determined to save his idol and the future of all robots. With the help of newfound friends such as Cappy (Berry), Rodney sets off on a wild ride to prove that a robot can shine no matter what he/she is made of. The result is a timeless, comedic tale that pushes the boundaries of animation while introducing characters rich with humor and soul in a world unlike any audiences have visited before."

Written by **Lowell Ganz** and **Babaloo Mandel**, scored by **John Powell**. Executive producer: **William Joyce**. Produced and distributed by Twentieth Century Fox. Release: March 11.



Twentieth Century Fox

Robots

Bookings: March 2005 by Film

674 bookings of 96 films in 259 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close
Africa	Atlanta FMNH	1/1/05	4/30/05
	Durban	9/17/04	3/31/05
	Hyderabad	10/1/04	5/31/05
	Nuremberg	**12/15/01**	**6/05**
AIA3D	Bradford	2/12/05	5/31/05
	Kuwait City	**2/19/05**	**2/18/06**
	Melbourne MV	12/9/04	
	Vancouver Imx	1/17/05	
AIWC	Malta	7/1/04	6/30/05
AJ	**Boston MOS**	**2/18/05**	**6/17/05**
	Kuwait City	11/25/03	6/14/05
Alamo	San Antonio 2D		
Alaska	**Berlin Disc**	**8/23/04**	
	Hague	**10/15/04**	**6/26/05**
	Nuremberg	**1/1/04**	**6/30/05**
	Rochester Cmk	**1/21/05**	
ALBT	Branson	4/23/04	4/30/05
	Hague	**9/1/03**	**4/17/05**
	Harrisburg	2/1/05	6/17/05
	Karlshamn	2/1/05	2/28/06
	Lucerne	**2/1/04**	**5/25/05**
	Syracuse	**7/10/04**	
	Vienna LFC	**7/1/04**	**6/30/05**
AlienAdv	Berlin CS	3/1/00	
	Berlin Disc	**6/14/03**	**6/30/05**
	Eilat Epic	4/4/04	3/31/05
	Madrid	4/2/03	6/30/05
	Moscow	8/1/04	7/31/05
	Warsaw CC	3/19/04	3/31/05
Amazon	Grand Rapids JLT	1/15/04	6/30/05
	Nuremberg	11/4/04	11/3/05
Antarc	Hastings	9/1/04	8/30/05
AOTD	Apple Valley Imx	1/28/05	7/28/05
	Boston NEA	1/28/05	1/26/06
	Buford Reg	1/28/05	7/28/05
	Charleston SC	1/28/05	7/28/05
	Chicago Imx	1/28/05	7/28/05
	Cincinnati NA	1/28/05	7/28/05
	Dallas Cmk	1/28/05	7/28/05
	Davenport	1/28/05	7/28/05
	Dearborn	1/28/05	6/2/05
	Denver CC Reg	1/28/05	7/28/05
	Dublin Reg	1/28/05	9/1/05
	Fort Worth	1/28/05	7/28/05
	Grand Rapids JLT	1/28/05	7/28/05
	Hampton	1/28/05	7/28/05
	Louisville NA	1/28/05	7/28/05
	Nashville Reg	1/28/05	7/28/05
	Natick JF	1/28/05	7/28/05
	New Rochelle Reg	1/28/05	7/28/05
	New York Loe	1/28/05	7/28/05
	Providence Imx	1/28/05	7/28/05
	Reading JF	1/28/05	7/28/05
	Sacramento Imx	1/28/05	7/28/05
	San Antonio 3D	1/28/05	1/26/06
	San Francisco Loe	1/28/05	7/28/05
	Sydney WBS	**3/10/05**	
	Tempe Imx	1/28/05	7/28/05
	West Nyack Imx	1/28/05	7/28/05
	White Plains NA	1/28/05	7/28/05
AR	**Albuquerque**	**3/19/05**	**9/19/05**
	Barcelona	**3/3/05**	**3/3/06**
	Bogota	11/1/04	3/15/05
	Chantilly	12/15/03	12/31/05
	Corsicana	1/5/05	7/5/05
	Durban	9/1/04	3/31/05
	Houston MNS	**6/11/04**	**5/31/05**
	Karlshamn	9/1/04	8/30/05
	London ONT	7/12/04	3/1/05
	Madrid	**3/3/05**	**3/3/06**
	Tempe Imx	10/22/04	3/30/05
	Valencia Spn	9/15/04	9/14/05
Bears	Fort Worth	10/10/04	3/7/05
	Rochester MSC	10/9/04	4/9/05
	Stockholm	12/3/04	12/3/05
Beavers	Alamogordo	2/1/05	8/30/05
	Hull	**3/1/05**	**3/31/05**
	Winnipeg Imx	10/15/04	3/11/05
BP	Aguascalientes	2/1/05	3/19/05
	Dallas SP	2/13/05	6/1/05
	Puebla	12/20/04	3/19/05
Bugs	Albany GA	12/3/04	12/1/05
	Albuquerque	3/25/04	3/1/05
	Amneville	5/1/04	5/1/05
	Austin	9/11/04	3/18/05
	Berlin CS	4/8/04	4/1/05
	Berlin Disc	10/18/03	3/31/05
	Bradford	7/9/03	4/30/05
	Bratislava	2/5/04	2/1/06
	Bristol	3/18/03	3/18/05
	Charlotte	11/17/04	5/1/05
	Galveston	5/23/03	5/23/05
	Glasgow	9/26/03	4/1/05
	Hague	10/11/04	4/1/05
	Houston MNS	3/12/04	5/30/05
	Jersey City	1/31/04	5/27/05
	Krakow CC	10/8/04	4/30/05
	Kuwait City	6/16/04	6/1/05
	Lehi	8/20/04	3/31/05
	London BFI	10/3/03	4/30/05
	London ONT	10/1/04	4/1/05
	London SM	10/3/03	4/30/05
	Lucerne	11/1/04	5/1/05
	Malta	9/1/04	9/1/05
	Melbourne MV	4/11/03	4/11/05
	Montreal SC	10/9/03	3/31/05
	Moscow	9/30/04	11/1/05
	Myrtle Beach	6/1/04	6/1/05
	New Orleans	3/12/03	3/12/05
	Nuremberg	11/1/03	3/31/05
	Omaha	5/1/04	3/31/05
	Phoenix	5/29/04	6/1/05
	Reading JF	10/29/04	9/10/05
	Richmond SMV	**12/26/04**	**7/3/05**
	Roanoke	10/30/04	6/30/05
	Saint Augustine	8/13/04	3/1/05
	San Antonio 3D	1/9/04	5/1/05
	San Diego RHF	8/8/03	6/20/05
	Sandy	8/15/04	3/1/05
	Seattle PSC 2	12/27/03	12/1/05
	Sydney WBS	4/11/03	4/11/05
	Tulsa Cmk	12/10/04	3/31/05
	Vienna LFC	3/23/04	5/1/05
	Washington NMNH	3/14/03	3/11/05
CM	Branson	9/4/04	9/5/05
	Davenport	7/2/04	3/15/05
CRA	Baton Rouge	3/1/05	8/31/05
	Las Palmas	12/1/04	11/30/05
	Lubbock	11/18/04	6/15/05
	Oklahoma City	10/22/04	3/10/05
	Paris Geo	2/4/05	2/3/06
	Sioux Falls	1/29/05	5/27/05
	Sudbury	2/1/05	9/30/05
	Tijuana	6/15/04	5/31/05
	Toronto OSC	10/17/03	3/05
CV	Washington NASM	3/10/03	3/05
Cyberwor	Karuizawa Mer	9/25/04	9/24/05
	Kitakyushu	5/1/04	3/31/05
	Poitiers Imax 3D	2/1/01	1/06
	Tokyo Mer	9/25/04	9/24/05
Dolphins	Charleston WV	1/29/05	7/29/05
	La Coruna	3/30/04	5/30/05
	Malta	5/1/04	4/30/05
	Memphis Pink	11/13/04	3/4/05
	Vantaa	9/1/04	8/31/05
	Washington NMNH	9/11/04	3/05
E3D	Berlin Disc	6/1/03	6/30/05
	Bristol	2/1/04	6/30/05
	Glasgow	6/25/04	12/31/05
	Madrid	10/26/00	6/05
	Natick JF	7/1/02	5/31/05
	Sinsheim	5/16/03	6/30/05
	Warsaw CC	4/16/04	4/30/05
E3Dcc	Karlshamn	2/1/04	3/1/05
EMSH	Castle Rock	3/92	
Everest	Ankara	12/31/04	12/30/05
	Appleton	3/14/05	8/12/05
	Dearborn	1/2/05	1/1/06
	Espinho	9/30/04	8/31/05
	Kaohsiung	1/1/05	3/31/05
	Mexico City Ram	1/15/05	7/14/05
	Oulu	4/26/04	4/30/05
	Taipei WVC	11/19/04	11/18/05
Extreme	Athens Eug	5/21/04	5/21/05
	Berlin Disc	5/2/00	12/05
	Hutchinson	1/1/05	5/31/05
	Speyer Imax	2/8/02	5/05
FEOC	Grand Rapids JLT	5/15/04	5/15/05
	Mexico City Pap		5/05
FightPil	**Atlantic City**	**1/19/05**	**6/10/05**
	Cathedral City	**12/31/04**	**6/10/05**
	Chantilly	12/10/04	12/10/05
	Col Springs Cmk	12/17/04	
	Corpus Christi	2/3/05	2/3/06
	Dallas Cmk	**12/17/04**	**9/17/05**
	Dayton	12/3/04	12/3/05
	Garden City	**12/10/04**	**9/10/05**
	Hampton	12/10/04	12/10/05
	Huntsville	**3/11/05**	**2/11/06**
	Irvine Reg	**1/28/05**	**3/10/05**
	Las Vegas Imx	12/10/04	5/10/05
	Los Angeles NA	1/28/05	
	Malta	**2/4/05**	
	Myrtle Beach	**3/1/05**	**3/1/06**
	Ontario Reg	**1/28/05**	**3/10/05**
	Sacramento Imx	**3/11/05**	**6/1/05**
	Saint Louis SC	**3/11/05**	**3/11/06**
	San Antonio 2D	**12/17/04**	**6/17/05**
	Seattle PSC 1	**12/26/04**	**12/26/05**
	Shreveport	**3/12/05**	**10/15/05**
	Taipei MCRC	**1/1/05**	**1/1/06**
	Tulsa Cmk	**3/31/05**	
	Vancouver Imx	**12/23/04**	**5/23/05**
Flyers	Warner Robins	7/92	
FOK	Edmonton Ody	6/5/04	6/25/05
FON	Alamogordo	7/1/04	6/30/05
	Albuquerque	9/25/04	9/25/05
	Austin	**3/12/05**	
	Baltimore	11/5/04	7/30/05
	Baton Rouge	9/1/04	7/31/05
	Birmingham AL	1/1/05	9/30/05

Film	Theater	Open	Close
	Boston MOS	5/28/04	
	Columbus COSI	3/12/05	9/3/05
	Copenhagen	9/27/04	5/30/05
	Edmonton Ody	7/1/04	6/25/05
	Fort Lauderdale	9/3/04	9/2/05
	Garza Garcia	10/9/04	4/9/05
	Hampton	8/20/04	
	Harrisburg	10/2/04	3/31/05
	Hull	10/8/04	6/30/05
	Kansas City Sci	11/19/04	9/1/05
	Kenner	12/1/04	5/30/05
	Los Angeles CSC	1/28/05	7/23/05
	Menlyn	9/17/04	3/31/05
	Montreal SC	9/24/04	4/3/05
	Oakland	1/7/05	7/30/06
	Oklahoma City	**3/11/05**	
	Orlando SC	9/17/04	3/27/05
	Penrith	7/21/04	7/20/05
	Phoenix	11/15/04	10/4/05
	Pittsburgh CSC	9/3/04	6/30/05
	Portland	10/7/04	5/7/05
	Richmond SMV	9/18/04	3/18/05
	Sacramento Imx	1/14/05	4/30/05
	San Diego RHF	5/28/04	
	San Jose CA	7/15/04	7/31/06
	San Simeon	9/17/04	5/31/05
	Shreveport	10/15/04	6/30/05
	Singapore SC	10/1/04	3/31/05
	Spokane	8/20/04	12/31/05
	Stockholm	11/26/04	11/30/05
	Sydney WBS	9/25/04	3/31/05
	Taichung ST	1/20/05	1/10/06
	Taipei AM	1/1/05	12/31/05
	Toronto OSC	6/4/04	
	Tulsa Cmk	8/20/04	8/19/05
	Vancouver SW	7/1/04	3/05
	Victoria	10/7/04	4/30/05
	Virginia Beach	9/24/04	3/24/05
GC	Bradford	9/6/04	12/31/05
	Dallas Cmk	3/26/04	3/26/05
	Grand Canyon	11/1/99	12/05
	Harbin	1/1/05	12/31/05
	Speyer Imax	1/1/04	5/20/05
	Stockholm	3/1/04	12/31/05
	Valencia Spn	4/16/04	4/15/05
GF	Myrtle Beach	9/1/04	7/30/05
GN	Grand Rapids JLT	5/15/04	5/15/05
GOTA	Pittsburgh CSC	10/1/04	6/30/05
GP	Athens Eug	9/1/04	8/31/05
HaunCast	Barcelona	5/7/02	5/05
	Berlin CS	4/5/01	6/05
	Berlin Disc	4/5/01	5/05
	Changchun 3D	9/24/04	9/24/05
	Eilat Epic	4/4/04	3/31/05
	Galveston	3/1/04	11/6/05
	London BFI	12/1/01	12/05
	London SM	9/2/04	9/5/05
	Madrid	6/12/02	6/05
	Manchester UCI	9/1/02	3/31/05
	Melbourne MV	9/13/01	12/05
	Nuremberg	5/28/03	6/30/05
	San Antonio 3D	8/15/03	6/30/05
	Sydney WBS	9/20/01	12/05
	Vienna LFC	3/26/04	12/31/05
	Warsaw CC	6/1/04	5/31/05
HB	Barcelona	5/7/02	6/05
	Berlin Disc	11/30/01	4/05
	Chicago MSI	2/4/05	9/5/05
	Hartberg	4/30/04	4/30/05
	Indianapolis Imx	1/21/05	6/30/05
	Jackson MS	8/1/04	7/31/05
	Kuwait City	11/13/04	5/2/05
	Madrid	11/6/02	6/30/05
	Melbourne MV	10/7/02	3/31/05
	Natick JF	11/15/02	5/31/05
	Sakai SEC	11/1/04	3/31/05
	Spokane	3/15/04	5/31/05
	Stockholm	11/30/01	12/05
	Sudbury	5/1/04	6/30/05
	Sydney WBS	7/22/02	3/31/05
	Toronto OSC	10/12/01	3/05
	Vancouver SW	10/22/04	10/21/05
	Vienna LFC	6/7/02	3/31/05
HCBTD	San Simeon	8/17/96	
HPPOA	**Richmond SMV**	**3/25/05**	**5/1/05**
India	San Jose CA	7/17/04	7/17/05
JGWC	Baltimore	5/31/04	6/30/05
	Indianapolis Imx	2/4/05	6/3/05
	Matsusaka	9/1/04	3/31/05
	Montreal SC	1/14/05	6/13/05
	Oklahoma City	7/9/04	3/10/05
	Poitiers Omni	2/10/05	5/13/05
	Sagamihara	4/1/04	3/31/05
	Tijuana	1/5/05	6/4/05
JIAC	Albany GA	10/10/04	4/10/05
	Charleston WV	9/1/04	9/1/05
	Pitea	3/1/05	8/31/06
	Raleigh Exp	10/8/04	5/19/05
Kilimanj	**Hull**	**3/1/05**	**3/31/05**
	Nuremberg	**4/1/04**	**6/30/05**
	Saint Paul	1/15/05	6/30/05
	Sudbury	9/27/04	6/30/05
	Sydney WBS	3/17/05	7/31/05
L&C	Apple Valley Imx	10/1/04	3/31/05
	Baton Rouge	1/1/05	6/30/05
	Boston MOS	9/28/02	4/30/05
	Branson	5/3/02	4/30/05
	Cincinnati MC	10/1/03	10/31/05
	Corpus Christi	1/1/03	6/4/05
	Dearborn	9/1/04	8/31/05
	Fort Worth	9/1/03	5/31/05
	Garden City	9/1/04	4/30/05
	Hastings	12/1/03	6/30/05
	Los Angeles CSC	10/8/04	4/22/05
	Myrtle Beach	6/1/04	5/31/05
	Omaha	12/1/03	12/31/05
	Portland	8/16/02	8/05
	Saint Louis Arch	5/29/04	5/28/05
	San Diego RHF	8/2/02	6/30/05
	San Jose CA	10/1/03	10/31/05
	Shreveport	9/7/04	3/31/05
	Sioux Falls	10/1/04	6/30/05
	Syracuse	12/1/04	6/30/05
LOLL	Loch Lomond	7/24/02	
	Myrtle Beach	9/1/04	7/30/05
LS	Albany GA	2/1/05	8/1/05
	Athens Eug	11/27/04	11/26/05
	Charleston WV	9/1/04	9/1/05
	Fort Worth	3/4/05	9/1/05
	London ONT	12/1/03	5/31/05
	Riccione	7/1/04	6/30/05
LW	Espinho	8/10/04	8/10/05
	Hong Kong	10/1/04	3/31/05
	London ONT	10/15/04	4/15/05
M3D	Barcelona	5/1/04	5/31/05
	Bradford	4/3/04	4/30/05
	Bratislava	7/26/04	6/30/05
	Madrid	6/1/04	6/30/05
	Taipei AM	6/25/04	6/25/05
M3Dcc	Calgary SC	9/10/04	9/30/05
	Pitea	10/15/04	10/31/05
	Stockholm	2/18/05	1/31/06
MG	Puebla	12/20/04	3/19/05
MOE	Birmingham AL	9/25/04	5/15/05
	Boston MOS	6/16/01	6/05
	Bradford	4/1/03	12/31/05
	Cincinnati MC	5/1/03	12/31/05
	Cocoa	4/16/03	12/31/05
	Copenhagen	6/1/03	12/31/05
	Denver MNS	9/1/04	3/31/05
	Dwingeloo	5/15/04	5/14/05
	Fort Lauderdale	5/25/02	12/05
	Fort Worth	9/7/04	3/6/07
	Kuala Lumpur Di	12/3/04	
	Langley FP	5/1/04	4/30/05
	Malta	4/15/03	4/30/05
	Manchester UCI	7/1/02	6/30/05
	Mobile	1/20/05	4/24/05
	Norwalk	**3/11/00**	**12/05**
	San Diego RHF	11/1/01	6/05
	San Jose CA	2/12/03	6/30/05
	Speyer Imax	2/1/01	3/05
	Sydney WBS	10/1/02	12/05
MOF	Pensacola	11/8/96	
MOTM	Grand Rapids JLT	8/13/04	4/30/05
MOTN	Berlin Disc	2/4/05	9/5/05
	Boston MOS	2/17/05	9/5/05
	Branson	3/18/05	12/31/05
	Cathedral City	3/11/05	12/31/05
	Cedar Rapids	3/1/05	12/31/05
	Charleston SC	2/17/05	9/5/05
	Chicago MSI	2/18/05	9/5/05
	Cincinnati MC	2/21/05	9/5/05
	Cleveland	2/17/05	9/5/05
	Denver MNS	2/25/05	9/5/05
	Duluth	2/17/05	9/5/05
	Edmonton Ody	2/18/05	9/5/05
	Fort Lauderdale	2/18/05	9/5/05
	Fort Worth	3/4/05	12/31/05
	Jersey City	2/5/05	9/5/05
	Las Vegas Imx	2/25/05	9/5/05
	Lubbock	2/25/05	9/5/05
	Memphis Pink	**3/5/05**	**6/24/05**
	Milwaukee	3/4/05	12/31/05
	Nuremberg	2/4/05	9/5/05
	Orlando SC	2/18/05	9/5/05
	Philadelphia	2/19/05	9/5/05
	Portland	3/3/05	12/31/05
	Providence Imx	2/25/05	9/5/05
	Regina	2/17/05	9/5/05
	Richmond SMV	**3/19/05**	**7/3/05**
	San Diego RHF	2/18/05	9/5/05
	Seattle PSC 1	2/18/05	9/5/05
	Spokane	2/25/05	9/5/05
	Tampa MOSI	2/18/05	9/5/05
	Tempe Imx	3/11/05	12/31/05
	Valencia Spn	2/3/05	2/2/06
	Vancouver SW	3/15/05	12/31/05
	Vienna LFC	3/25/05	12/31/05
MysticInd	**Bradford**	**2/21/05**	**10/21/05**
	Singapore SC	**2/1/05**	**8/31/05**
	Singapore SC	2/15/05	9/15/05
NASCAR	Atlantic City	10/15/04	10/14/05
	Birmingham UK	3/24/05	5/1/05
	Chantilly	3/12/04	9/6/05
	Daytona Beach	4/04	
	Kansas City Zoo	2/19/05	9/6/05
	London ONT	1/14/05	6/13/05
	Louisville SC	12/26/04	7/30/05
	Lucerne	1/28/05	1/29/06
	Memphis Pink	6/26/04	3/4/05
	Reading JF	1/28/05	3/10/05
	Regina	2/6/05	3/31/05
	Sudbury	1/14/05	9/30/05
Niagara	Jakarta	11/16/04	11/15/05
	Niagara	7/1/86	
OM	**Cedar Rapids**	**2/1/05**	**4/30/05**
OnGuard	Singapore DC	2/13/99	
OO	Madrid	10/6/04	4/5/05
	San Diego NHM	3/31/01	12/05
	Shanghai Dome	5/1/04	4/30/05
	Tijuana	10/18/01	12/05
OW3D	Berlin CS	6/5/03	6/4/05
	Berlin Disc	6/12/03	6/11/05
	Boston NEA	2/11/03	9/10/05
	Eilat Epic	4/4/04	4/30/05
	Moscow	10/9/04	10/9/05
	Nuremberg	7/29/04	7/29/05
	Sacramento Imx	10/1/04	3/31/05
	San Antonio 3D	10/15/03	10/15/05
	Sydney WBS	7/1/04	6/30/05
	Woodridge Cmk	8/13/04	3/30/05
Ozarks	Branson	1/93	12/05
PolarExp	**Apple Valley Imx**	**11/10/04**	**3/6/05**
	Atlantic City	**11/24/04**	**3/10/05**
	Bangkok	**12/23/04**	**3/10/05**
	Boise Reg	**11/10/04**	**3/10/05**

Film	Theater	Open	Close
	Buffalo Reg	**11/10/04**	**3/10/05**
	Buford Reg	**11/10/04**	**3/10/05**
	Cathedral City	**11/10/04**	**3/10/05**
	Chicago Imx	**11/10/04**	**3/6/05**
	Cincinnati NA	**11/10/04**	**3/10/05**
	Col Springs Cmk	**11/10/04**	**3/10/05**
	Dublin Reg	**11/10/04**	**3/10/05**
	Evansville Sho	**11/19/04**	**3/10/05**
	Grand Rapids JLT	**11/10/04**	**3/10/05**
	Halifax	**11/10/04**	**3/10/05**
	Houston Reg	**11/10/04**	**3/10/05**
	Hyderabad	**12/24/04**	**3/05**
	Katowice CC	**12/24/04**	**3/05**
	King of Prussia Reg	**11/10/04**	**3/10/05**
	Krakow CC	**12/24/04**	**3/3/05**
	Lansing JLT	**11/10/04**	**3/10/05**
	Las Vegas Bre	**11/10/04**	**3/10/05**
	Lincolnshire Reg	**11/10/04**	**3/10/05**
	London BFI	**12/3/04**	**3/13/05**
	Los Angeles Loe	**11/10/04**	**3/10/05**
	Louisville NA	**11/10/04**	**3/10/05**
	Manchester UCI	**12/3/04**	**3/17/05**
	Melbourne MV	**12/24/04**	**3/05**
	Moscow	**12/24/04**	**3/05**
	Nashville Reg	**11/10/04**	**3/10/05**
	Natick JF	**11/10/04**	**3/10/05**
	Oviedo Yel	**12/3/04**	**3/10/05**
	Prague CC	**12/9/04**	
	Reading JF	**11/10/04**	**3/10/05**
	Rochester Cmk	11/10/04	3/10/05
	San Antonio 3D	**11/10/04**	**3/6/05**
	San Francisco Loe	**11/10/04**	**3/10/05**
	Sydney WBS	**11/18/04**	**3/10/05**
	Tampa Reg	**11/10/04**	**3/10/05**
	Tempe Imx	**11/19/04**	**3/6/05**
	Tulsa Cmk	11/10/04	3/10/05
	Warsaw CC	**12/3/04**	**3/05**
	West Nyack Imx	**11/10/04**	**3/6/05**
	Woodridge Cmk	**11/10/04**	**3/10/05**
Pulse	Cathedral City	1/19/05	3/10/05
	Cleveland	11/6/04	5/15/05
	Columbus COSI	12/26/04	3/11/05
	Oklahoma City	11/5/04	3/10/05
	Roanoke	**3/1/05**	**7/31/05**
	San Diego RHF	3/18/05	9/5/05
	San Jose CA	1/19/05	8/30/05
	Vancouver SW	12/15/04	6/15/05
	Winnipeg Imx	3/15/05	6/30/05
Rheged	Penrith	7/1/00	
Roar	Berlin CS	10/26/04	10/25/05
	Berlin Disc	10/26/04	10/25/05
	Charlotte	11/11/04	5/31/05
	Hague	4/30/04	4/30/05
	Hastings	12/6/04	6/6/05
	Milwaukee	12/26/04	6/25/05
	Norwalk	12/26/04	4/14/05
	Parker	10/30/04	10/28/05
	San Diego RHF	11/12/04	5/15/05
	Seoul 63	12/1/04	6/30/05
	Stockholm	5/14/04	5/11/05
Robots	**Amsterdam PN**	**3/11/05**	
	Apple Valley Imx	**3/11/05**	
	Atlantic City	**3/11/05**	
	Bangkok	**3/11/05**	
	Boise Reg	**3/11/05**	
	Brampton FP	**3/11/05**	
	Bratislava	**3/11/05**	
	Bristol	**3/11/05**	
	Buffalo Reg	**3/11/05**	
	Buford Reg	**3/11/05**	
	Calgary FP	**3/11/05**	
	Cathedral City	**3/11/05**	
	Cedar Rapids	**3/11/05**	
	Charleston SC	**3/11/05**	
	Chicago Imx	**3/11/05**	
	Cincinnati NA	**3/11/05**	
	Col Springs Cmk	**3/11/05**	
	Dallas Cmk	**3/11/05**	
	Dearborn	**3/11/05**	
	Denver CC Reg	**3/11/05**	
	Dublin Reg	**3/11/05**	
	Edmonton FP	**3/11/05**	
	Evansville Sho	**3/11/05**	
	Grand Rapids JLT	**3/11/05**	
	Halifax	**3/11/05**	
	Hampton	**3/11/05**	
	Hartford NA	**3/11/05**	
	Houston Reg	**3/11/05**	
	Hyderabad	**3/11/05**	
	Irvine Reg	**3/11/05**	
	King of Prussia Reg	**3/11/05**	
	Kuala Lumpur Di	**3/11/05**	
	Langley FP	**3/11/05**	
	Lansing JLT	**3/11/05**	
	Las Vegas Bre	**3/11/05**	
	Lincolnshire Reg	**3/11/05**	
	London BFI	**3/11/05**	
	London SM	**3/11/05**	
	Los Angeles Loe	**3/11/05**	
	Los Angeles NA	**3/11/05**	
	Louisville NA	**3/11/05**	
	Manchester UCI	**3/11/05**	
	Melbourne MV	**3/11/05**	
	Mexico City Ram	**3/11/05**	
	Mississauga FP	**3/11/05**	
	Monterrey Ram	**3/11/05**	
	Montreal FP	**3/11/05**	
	Moscow	**3/11/05**	
	Mumbai	**3/11/05**	
	Nashville Reg	**3/11/05**	
	Natick JF	**3/11/05**	
	New Rochelle Reg	**3/11/05**	
	New York Loe	**3/11/05**	
	Ontario Reg	**3/11/05**	
	Oviedo Yel	**3/11/05**	
	Paris Gau	**3/11/05**	
	Pittsburgh CSC	**3/11/05**	
	Raleigh Exp	**3/11/05**	
	Reading JF	**3/11/05**	
	Richmond FP	**3/11/05**	
	Rochester Cmk	**3/11/05**	
	San Antonio 2D	**3/11/05**	
	San Francisco Loe	**3/11/05**	
	San Jose CA	**3/11/05**	
	Seattle PSC 2	**3/11/05**	
	Spokane	**3/11/05**	
	Sydney WBS	**3/24/05**	
	Taipei WVC	**3/11/05**	
	Tampa Reg	**3/11/05**	
	Toronto FP	**3/11/05**	
	Tulsa Cmk	**3/11/05**	
	Valencia Reg	**3/11/05**	
	Vaughan FP	**3/11/05**	
	West Nyack Imx	**3/11/05**	
	White Plains NA	**3/11/05**	
	Woodridge Cmk	**3/11/05**	
ROF	Athens Eug	3/1/05	2/28/06
RSATM	Winnipeg Imx	3/24/05	5/31/05
SAA	Cathedral City	9/24/04	
	Dallas Cmk	1/28/05	5/31/05
	Grand Rapids JLT	9/3/04	6/3/05
	Hamaoka	10/1/04	3/31/05
	Hibbing	9/1/04	6/1/05
	Leon Exp	12/1/04	5/30/05
	Poitiers Omni	2/5/05	3/31/05
	Richmond SMV	6/18/04	3/18/05
	Winnipeg Imx	2/3/05	6/30/05
SC	Saint Augustine	2/1/05	6/30/05
Sedona	Sedona	3/28/98	12/05
Sharks3D	Las Vegas Imx	12/15/04	
	New Orleans	1/1/05	
	Virginia Beach	12/26/04	
SM2	Cedar Rapids	1/6/05	3/05
SOA	Dallas AA	2/26/99	
Solarmax	Cocoa	10/1/02	9/30/05
	Fort Worth	9/1/04	8/30/05
	Melbourne MV	3/18/04	3/18/05
	Portland	6/1/04	5/30/05
	Reno Fleisch	9/1/04	8/30/05
	Seattle PSC 1	12/31/03	6/30/05
	Sydney WBS	3/18/04	3/17/05
SOSPI	London SM	3/10/03	3/31/05
	Malta	4/1/04	3/31/05
	Mexico City Pap	11/12/04	6/30/05
	Valencia Spn	9/15/04	9/14/05
SpaceSta	Alamogordo	7/1/02	6/05
	Amneville	4/1/04	3/31/05
	Baltimore	5/24/02	5/05
	Berlin CS	5/28/02	12/05
	Bratislava	4/1/04	3/31/05
	Col Springs Cmk	2/21/03	4/05
	Copenhagen	12/31/04	5/31/05
	Dallas Cmk	4/19/02	4/05
	Dayton	5/24/02	4/05
	Fort Lauderdale	2/14/04	3/31/05
	Galveston	5/24/02	5/05
	Garden City	4/19/02	5/05
	Hampton	5/24/02	5/05
	Huntsville	5/24/02	5/05
	Hutchinson	6/1/02	6/07
	Langley FP	4/26/02	4/05
	Lansing JLT	9/1/04	8/31/05
	Louisville NA	3/15/05	5/30/05
	Poitiers Imax 3D	2/1/05	3/31/06
	Prague CC	3/18/04	3/17/05
	Vaughan FP	4/26/02	4/05
SU	Chantilly	12/15/03	
	Corpus Christi	8/29/03	3/2/05
	Dayton	9/27/02	
	Durban	11/27/04	3/1/05
	Garden City	5/26/03	6/30/05
	Huntsville	3/1/03	3/1/05
	Washington NASM	9/18/02	
T40	Baltimore	2/11/05	5/31/05
	Dallas SP	12/20/04	6/1/05
T90	Norwalk	11/20/98	12/05
TBAA	Baton Rouge	5/24/03	5/26/05
	Kuala Lumpur NP	8/1/04	8/1/05
Texas	Austin	5/3/03	
TF	Pensacola	1/7/05	4/14/05
	Warner Robins	7/92	
	Washington NASM	7/1/76	
Trex	Hampton	9/3/04	9/3/05
TS	Speyer Imax	5/6/04	5/20/05
Vikings	Duluth	11/12/04	5/12/05
	Hull	**1/15/05**	**6/30/05**
	New York AMNH	10/9/04	4/15/05
	Paris Geo	**1/05**	
	Salt Lake City CP	**2/15/05**	
	Syracuse	**2/12/05**	**8/12/05**
	Tampa MOSI	10/8/04	4/8/05
	Vienna LFC	9/7/04	3/7/05
VOTDS	Chicago Imx	10/8/04	
	Columbus COSI	11/24/04	6/24/05
	Detroit	12/1/04	6/30/05
	Hong Kong	9/1/04	8/31/05
	Omaha	2/15/05	9/5/05
	Paris Geo	10/04	8/05
	Stockholm	9/3/04	9/2/05
	Taichung ST	7/1/04	6/30/05
	Toronto OSC	10/15/04	
	Vancouver Imx	10/14/04	
	Winnipeg Imx	10/14/04	6/30/05
Vulcania	Vulcania	2/22/02	
WAMnv	Paris Geo	1/10/00	
Whales	Cocoa	7/1/02	12/05
	Fort Lauderdale	6/1/04	5/31/05
	Hague	9/6/04	12/31/05
	Norwalk	1/1/03	12/31/05
	San Diego RHF	7/1/03	6/30/05
	Spokane	3/15/04	12/31/06
	Virginia Beach	1/1/05	3/31/05
Wolves	Saint Félicien	7/1/04	7/1/05
YBS	Austin	1/22/05	5/5/05
Yell	Yellowstone	4/1/03	12/31/05
ZC	Zion	5/24/94	

March 2005 by Theater

Theater	Film	Open	Close
Aguascalientes	BP	2/1/05	3/19/05
Alamogordo	Beavers	2/1/05	8/30/05
	FON	7/1/04	6/30/05
	SpaceSta	7/1/02	6/05
Albany GA	Bugs	12/3/04	12/1/05
	JIAC	10/10/04	4/10/05
	LS	2/1/05	8/1/05
Albuquerque	**AR**	**3/19/05**	**9/19/05**
	Bugs	3/25/04	3/1/05
	FON	9/25/04	9/25/05
Amneville	Bugs	5/1/04	5/1/05
	SpaceSta	4/1/04	3/31/05
Amsterdam PN	**Robots**	**3/11/05**	
Ankara	Everest	12/31/04	12/30/05
Apple Valley Imx	AOTD	1/28/05	7/28/05
	L&C	10/1/04	3/31/05
	PolarExp	**11/10/04**	**3/6/05**
	Robots	**3/11/05**	
Appleton	Everest	3/14/05	8/12/05
Athens Eug	Extreme	5/21/04	5/21/05
	GP	9/1/04	8/31/05
	LS	11/27/04	11/26/05
	ROF	3/1/05	2/28/06
Atlanta FMNH	Africa	1/1/05	4/30/05
Atlantic City	**FightPil**	**1/19/05**	**6/10/05**
	NASCAR	10/15/04	10/14/05
	PolarExp	**11/24/04**	**3/10/05**
	Robots	**3/11/05**	
Austin	Bugs	9/11/04	3/18/05
	FON	**3/12/05**	
	Texas	5/3/03	
	YBS	1/22/05	5/5/05
Baltimore	FON	11/5/04	7/30/05
	JGWC	5/31/04	6/30/05
	SpaceSta	5/24/02	5/05
	T40	2/11/05	5/31/05
Bangkok	**PolarExp**	**12/23/04**	**3/10/05**
	Robots	**3/11/05**	
Barcelona	**AR**	**3/3/05**	**3/3/06**
	HaunCast	5/7/02	5/05
	HB	5/7/02	6/05
	M3D	5/1/04	5/31/05
Baton Rouge	CRA	3/1/05	8/31/05
	FON	9/1/04	7/31/05
	L&C	1/1/05	6/30/05
	TBAA	5/24/03	5/26/05
Berlin CS	AlienAdv	3/1/00	
	Bugs	4/8/04	4/1/05
	HaunCast	4/5/01	6/05
	OW3D	6/5/03	6/4/05
	Roar	10/26/04	10/25/05
	SpaceSta	5/28/02	12/05
Berlin Disc	**Alaska**	**8/23/04**	
	AlienAdv	**6/14/03**	**6/30/05**
	Bugs	10/18/03	3/31/05
	E3D	6/1/03	6/30/05
	Extreme	5/2/00	12/05
	HaunCast	4/5/01	5/05
	HB	11/30/01	4/05
	MOTN	2/4/05	9/5/05
	OW3D	6/12/03	6/11/05
	Roar	10/26/04	10/25/05
Birmingham AL	FON	1/1/05	9/30/05
	MOE	9/25/04	5/15/05
Birmingham UK	NASCAR	3/24/05	5/1/05
Bogota	AR	11/1/04	3/15/05
Boise Reg	**PolarExp**	**11/10/04**	**3/10/05**
	Robots	**3/11/05**	
Boston MOS	**AJ**	**2/18/05**	**6/17/05**
	FON	5/28/04	
	L&C	9/28/02	4/30/05
	MOE	6/16/01	6/05
	MOTN	2/17/05	9/5/05
Boston NEA	AOTD	1/28/05	1/26/06
	OW3D	2/11/03	9/10/05
Bradford	AIA3D	2/12/05	5/31/05
	Bugs	7/9/03	4/30/05
	GC	9/6/04	12/31/05
	M3D	4/3/04	4/30/05
	MOE	4/1/03	12/31/05
	MysticInd	**2/21/05**	**10/21/05**
Brampton FP	**Robots**	**3/11/05**	
Branson	ALBT	4/23/04	4/30/05
	CM	9/4/04	9/5/05
	L&C	5/3/02	4/30/05
	MOTN	3/18/05	12/31/05
	Ozarks	1/93	12/05
Bratislava	Bugs	2/5/04	2/1/06
	M3D	7/26/04	6/30/05
	Robots	**3/11/05**	
	SpaceSta	4/1/04	3/31/05
Bristol	Bugs	3/18/03	3/18/05
	E3D	2/1/04	6/30/05
	Robots	**3/11/05**	
Buffalo Reg	**PolarExp**	**11/10/04**	**3/10/05**
	Robots	**3/11/05**	
Buford Reg	AOTD	1/28/05	7/28/05
	PolarExp	**11/10/04**	**3/10/05**
	Robots	**3/11/05**	
Calgary FP	**Robots**	**3/11/05**	
Calgary SC	M3Dcc	9/10/04	9/30/05
Castle Rock	EMSH	3/92	
Cathedral City	**FightPil**	**12/31/04**	**6/10/05**
	MOTN	3/11/05	12/31/05
	PolarExp	**11/10/04**	**3/10/05**
	Pulse	1/19/05	3/10/05
	Robots	**3/11/05**	
	SAA	9/24/04	
Cedar Rapids	MOTN	3/1/05	12/31/05
	OM	**2/1/05**	**4/30/05**
	Robots	**3/11/05**	
	SM2	1/6/05	3/05
Changchun 3D	HaunCast	9/24/04	9/24/05
Chantilly	AR	12/15/03	12/31/05
	FightPil	12/10/04	12/10/05
	NASCAR	3/12/04	9/6/05
	SU	12/15/03	
Charleston SC	AOTD	1/28/05	7/28/05
	MOTN	2/17/05	9/5/05
	Robots	**3/11/05**	
Charleston WV	Dolphins	1/29/05	7/29/05
	JIAC	9/1/04	9/1/05
	LS	9/1/04	9/1/05
Charlotte	Bugs	11/17/04	5/1/05
	Roar	11/11/04	5/31/05
Chicago Imx	AOTD	1/28/05	7/28/05
	PolarExp	**11/10/04**	**3/6/05**
	Robots	**3/11/05**	
	VOTDS	10/8/04	
Chicago MSI	HB	2/4/05	9/5/05
	MOTN	2/18/05	9/5/05
Cincinnati MC	L&C	10/1/03	10/31/05
	MOE	5/1/03	12/31/05
	MOTN	2/21/05	9/5/05
Cincinnati NA	AOTD	1/28/05	7/28/05
	PolarExp	**11/10/04**	**3/10/05**
	Robots	**3/11/05**	
Cleveland	MOTN	2/17/05	9/5/05
	Pulse	11/6/04	5/15/05
Cocoa	MOE	4/16/03	12/31/05
	Solarmax	10/1/02	9/30/05
	Whales	7/1/02	12/05
Col Springs Cmk	FightPil	12/17/04	
	PolarExp	**11/10/04**	**3/10/05**
	Robots	**3/11/05**	
	SpaceSta	2/21/03	4/05
Columbus COSI	FON	3/12/05	9/3/05
	Pulse	12/26/04	3/11/05
	VOTDS	11/24/04	6/24/05
Copenhagen	FON	9/27/04	5/30/05
	MOE	6/1/03	12/31/05
	SpaceSta	12/31/04	5/31/05
Corpus Christi	FightPil	2/3/05	2/3/06
	L&C	1/1/03	6/4/05
	SU	8/29/03	3/2/05
Corsicana	AR	1/5/05	7/5/05
Dallas AA	SOA	2/26/99	
Dallas Cmk	AOTD	1/28/05	7/28/05
	FightPil	**12/17/04**	**9/17/05**
	GC	3/26/04	3/26/05
	Robots	**3/11/05**	
	SAA	1/28/05	5/31/05
	SpaceSta	4/19/02	4/05
Dallas SP	BP	2/13/05	6/1/05
	T40	12/20/04	6/1/05
Davenport	AOTD	1/28/05	7/28/05
	CM	7/2/04	3/15/05
Dayton	FightPil	12/3/04	12/3/05
	SpaceSta	5/24/02	4/05
	SU	9/27/02	
Daytona Beach	NASCAR	4/04	
Dearborn	AOTD	1/28/05	6/2/05
	Everest	1/2/05	1/1/06
	L&C	9/1/04	8/31/05
	Robots	**3/11/05**	
Denver CC Reg	AOTD	1/28/05	7/28/05
	Robots	**3/11/05**	
Denver MNS	MOE	9/1/04	3/31/05
	MOTN	2/25/05	9/5/05
Detroit	VOTDS	12/1/04	6/30/05
Dublin Reg	AOTD	1/28/05	9/1/05
	PolarExp	**11/10/04**	**3/10/05**
	Robots	**3/11/05**	
Duluth	MOTN	2/17/05	9/5/05
	Vikings	11/12/04	5/12/05
Durban	Africa	9/17/04	3/31/05
	AR	9/1/04	3/31/05
	SU	11/27/04	3/1/05
Dwingeloo	MOE	5/15/04	5/14/05
Edmonton FP	**Robots**	**3/11/05**	
Edmonton Ody	FOK	6/5/04	6/25/05
	FON	7/1/04	6/25/05
	MOTN	2/18/05	9/5/05
Eilat Epic	AlienAdv	4/4/04	3/31/05
	HaunCast	4/4/04	3/31/05
	OW3D	4/4/04	4/30/05
Espinho	Everest	9/30/04	8/31/05
	LW	8/10/04	8/10/05
Evansville Sho	**PolarExp**	**11/19/04**	**3/10/05**
	Robots	**3/11/05**	
Fort Lauderdale	FON	9/3/04	9/2/05
	MOE	5/25/02	12/05
	MOTN	2/18/05	9/5/05
	SpaceSta	2/14/04	3/31/05
	Whales	6/1/04	5/31/05
Fort Worth	AOTD	1/28/05	7/28/05
	Bears	10/10/04	3/7/05
	L&C	9/1/03	5/31/05
	LS	3/4/05	9/1/05
	MOE	9/7/04	3/6/07
	MOTN	3/4/05	12/31/05
	Solarmax	9/1/04	8/30/05
Galveston	Bugs	5/23/03	5/23/05
	HaunCast	3/1/04	11/6/05
	SpaceSta	5/24/02	5/05
Garden City	**FightPil**	**12/10/04**	**9/10/05**
	L&C	9/1/04	4/30/05
	SpaceSta	4/19/02	5/05
	SU	5/26/03	6/30/05

Theater	Film	Open	Close
Garza Garcia	FON	10/9/04	4/9/05
Glasgow	Bugs	9/26/03	4/1/05
	E3D	6/25/04	12/31/05
Grand Canyon	GC	11/1/99	12/05
Grand Rapids JLT	Amazon	1/15/04	6/30/05
	AOTD	1/28/05	7/28/05
	FEOC	5/15/04	5/15/05
	GN	5/15/04	5/15/05
	MOTM	8/13/04	4/30/05
	PolarExp	**11/10/04**	**3/10/05**
	Robots	**3/11/05**	
	SAA	9/3/04	6/3/05
Hague	**Alaska**	**10/15/04**	**6/26/05**
	ALBT	**9/1/03**	**4/17/05**
	Bugs	10/11/04	4/1/05
	Roar	4/30/04	4/30/05
	Whales	9/6/04	12/31/05
Halifax	**PolarExp**	**11/10/04**	**3/10/05**
	Robots	**3/11/05**	
Hamaoka	SAA	10/1/04	3/31/05
Hampton	AOTD	1/28/05	7/28/05
	FightPil	12/10/04	12/10/05
	FON	8/20/04	
	Robots	**3/11/05**	
	SpaceSta	5/24/02	5/05
	Trex	9/3/04	9/3/05
Harbin	GC	1/1/05	12/31/05
Harrisburg	ALBT	2/1/05	6/17/05
	FON	10/2/04	3/31/05
Hartberg	HB	4/30/04	4/30/05
Hartford NA	**Robots**	**3/11/05**	
Hastings	Antarc	9/1/04	8/30/05
	L&C	12/1/03	6/30/05
	Roar	12/6/04	6/6/05
Hibbing	SAA	9/1/04	6/1/05
Hong Kong	LW	10/1/04	3/31/05
	VOTDS	9/1/04	8/31/05
Houston MNS	**AR**	**6/11/04**	**5/31/05**
	Bugs	3/12/04	5/30/05
Houston Reg	**PolarExp**	**11/10/04**	**3/10/05**
	Robots	**3/11/05**	
Hull	**Beavers**	**3/1/05**	**3/31/05**
	FON	10/8/04	6/30/05
	Kilimanj	**3/1/05**	**3/31/05**
	Vikings	**1/15/05**	**6/30/05**
Huntsville	**FightPil**	**3/11/05**	**2/11/06**
	SpaceSta	5/24/02	5/05
	SU	3/1/03	3/1/05
Hutchinson	Extreme	1/1/05	5/31/05
	SpaceSta	6/1/02	6/07
Hyderabad	Africa	10/1/04	5/31/05
	PolarExp	**12/24/04**	**3/05**
	Robots	**3/11/05**	
Indianapolis Imx	HB	1/21/05	6/30/05
	JGWC	2/4/05	6/3/05
Irvine Reg	**FightPil**	**1/28/05**	**3/10/05**
	Robots	**3/11/05**	
Jackson MS	HB	8/1/04	7/31/05
Jakarta	Niagara	11/16/04	11/15/05
Jersey City	Bugs	1/31/04	5/27/05
	MOTN	2/5/05	9/5/05
Kansas City Sci	FON	11/19/04	9/1/05
Kansas City Zoo	NASCAR	2/19/05	9/6/05
Kaohsiung	Everest	1/1/05	3/31/05
Karlshamn	ALBT	2/1/05	2/28/06
	AR	9/1/04	8/30/05
	E3Dcc	2/1/04	3/1/05
Karuizawa Mer	Cyberwor	9/25/04	9/24/05
Katowice CC	**PolarExp**	**12/24/04**	**3/05**
Kenner	FON	12/1/04	5/30/05
King of Prussia Reg	**PolarExp**	**11/10/04**	**3/10/05**
	Robots	**3/11/05**	
Kitakyushu	Cyberwor	5/1/04	3/31/05
Krakow CC	Bugs	10/8/04	4/30/05
	PolarExp	**12/24/04**	**3/3/05**
Kuala Lumpur Di	MOE	12/3/04	
	Robots	**3/11/05**	
Kuala Lumpur NP	TBAA	8/1/04	8/1/05
Kuwait City	**AIA3D**	**2/19/05**	**2/18/06**
	AJ	11/25/03	6/14/05
	Bugs	6/16/04	6/1/05
	HB	11/13/04	5/2/05
La Coruna	Dolphins	3/30/04	5/30/05
Langley FP	MOE	5/1/04	4/30/05
	Robots	**3/11/05**	
	SpaceSta	4/26/02	4/05
Lansing JLT	**PolarExp**	**11/10/04**	**3/10/05**
	Robots	**3/11/05**	
	SpaceSta	9/1/04	8/31/05
Las Palmas	CRA	12/1/04	11/30/05
Las Vegas Bre	**PolarExp**	**11/10/04**	**3/10/05**
	Robots	**3/11/05**	
Las Vegas Imx	FightPil	12/10/04	5/10/05
	MOTN	2/25/05	9/5/05
	Sharks3D	12/15/04	
Lehi	Bugs	8/20/04	3/31/05
Leon Exp	SAA	12/1/04	5/30/05
Lincolnshire Reg	**PolarExp**	**11/10/04**	**3/10/05**
	Robots	**3/11/05**	
Loch Lomond	LOLL	7/24/02	
London BFI	Bugs	10/3/03	4/30/05
	HaunCast	12/1/01	12/05
	PolarExp	**12/3/04**	**3/13/05**
	Robots	**3/11/05**	
London ONT	AR	7/12/04	3/1/05
	Bugs	10/1/04	4/1/05
	LS	12/1/03	5/31/05
	LW	10/15/04	4/15/05
	NASCAR	1/14/05	6/13/05
London SM	Bugs	10/3/03	4/30/05
	HaunCast	9/2/04	9/5/05
	Robots	**3/11/05**	
	SOSPI	3/10/03	3/31/05
Los Angeles CSC	FON	1/28/05	7/23/05
	L&C	10/8/04	4/22/05
Los Angeles Loe	**PolarExp**	**11/10/04**	**3/10/05**
	Robots	**3/11/05**	
Los Angeles NA	FightPil	1/28/05	
	Robots	**3/11/05**	
Louisville NA	AOTD	1/28/05	7/28/05
	PolarExp	**11/10/04**	**3/10/05**
	Robots	**3/11/05**	
	SpaceSta	3/15/05	5/30/05
Louisville SC	NASCAR	12/26/04	7/30/05
Lubbock	CRA	11/18/04	6/15/05
	MOTN	2/25/05	9/5/05
Lucerne	**ALBT**	**2/1/04**	**5/25/05**
	Bugs	11/1/04	5/1/05
	NASCAR	1/28/05	1/29/06
Madrid	AlienAdv	4/2/03	6/30/05
	AR	**3/3/05**	**3/3/06**
	E3D	10/26/00	6/05
	HaunCast	6/12/02	6/05
	HB	11/6/02	6/30/05
	M3D	6/1/04	6/30/05
	OO	10/6/04	4/5/05
Malta	AIWC	7/1/04	6/30/05
	Bugs	9/1/04	9/1/05
	Dolphins	5/1/04	4/30/05
	FightPil	**2/4/05**	
	MOE	4/15/03	4/30/05
	SOSPI	4/1/04	3/31/05
Manchester UCI	HaunCast	9/1/02	3/31/05
	MOE	7/1/02	6/30/05
	PolarExp	**12/3/04**	**3/17/05**
	Robots	**3/11/05**	
Matsusaka	JGWC	9/1/04	3/31/05
Melbourne MV	AIA3D	12/9/04	
	Bugs	4/11/03	4/11/05
	HaunCast	9/13/01	12/05
	HB	10/7/02	3/31/05
	PolarExp	**12/24/04**	**3/05**
	Robots	**3/11/05**	
	Solarmax	3/18/04	3/18/05
Memphis Pink	Dolphins	11/13/04	3/4/05
	MOTN	**3/5/05**	**6/24/05**
	NASCAR	6/26/04	3/4/05
Menlyn	FON	9/17/04	3/31/05
Mexico City Pap	FEOC		5/05
	SOSPI	11/12/04	6/30/05
Mexico City Ram	Everest	1/15/05	7/14/05
	Robots	**3/11/05**	
Milwaukee	MOTN	3/4/05	12/31/05
	Roar	12/26/04	6/25/05
Mississauga FP	**Robots**	**3/11/05**	
Mobile	MOE	1/20/05	4/24/05
Monterrey Ram	**Robots**	**3/11/05**	
Montreal FP	**Robots**	**3/11/05**	
Montreal SC	Bugs	10/9/03	3/31/05
	FON	9/24/04	4/3/05
	JGWC	1/14/05	6/13/05
Moscow	AlienAdv	8/1/04	7/31/05
	Bugs	9/30/04	11/1/05
	OW3D	10/9/04	10/9/05
	PolarExp	**12/24/04**	**3/05**
	Robots	**3/11/05**	
Mumbai	**Robots**	**3/11/05**	
Myrtle Beach	Bugs	6/1/04	6/1/05
	FightPil	**3/1/05**	**3/1/06**
	GF	9/1/04	7/30/05
	L&C	6/1/04	5/31/05
	LOLL	9/1/04	7/30/05
Nashville Reg	AOTD	1/28/05	7/28/05
	PolarExp	**11/10/04**	**3/10/05**
	Robots	**3/11/05**	
Natick JF	AOTD	1/28/05	7/28/05
	E3D	7/1/02	5/31/05
	HB	11/15/02	5/31/05
	PolarExp	**11/10/04**	**3/10/05**
	Robots	**3/11/05**	
New Orleans	Bugs	3/12/03	3/12/05
	Sharks3D	1/1/05	
New Rochelle Reg	AOTD	1/28/05	7/28/05
	Robots	**3/11/05**	
New York AMNH	Vikings	10/9/04	4/15/05
New York Loe	AOTD	1/28/05	7/28/05
	Robots	**3/11/05**	
Niagara	Niagara	7/1/86	
Norwalk	**MOE**	**3/11/00**	**12/05**
	Roar	12/26/04	4/14/05
	T90	11/20/98	12/05
	Whales	1/1/03	12/31/05
Nuremberg	**Africa**	**12/15/01**	**6/05**
	Alaska	**1/1/04**	**6/30/05**
	Amazon	11/4/04	11/3/05
	Bugs	11/1/03	3/31/05
	HaunCast	5/28/03	6/30/05
	Kilimanj	**4/1/04**	**6/30/05**
	MOTN	2/4/05	9/5/05
	OW3D	7/29/04	7/29/05
Oakland	FON	1/7/05	7/30/06
Oklahoma City	CRA	10/22/04	3/10/05
	FON	**3/11/05**	
	JGWC	7/9/04	3/10/05
	Pulse	11/5/04	3/10/05
Omaha	Bugs	5/1/04	3/31/05
	L&C	12/1/03	12/31/05
	VOTDS	2/15/05	9/5/05
Ontario Reg	**FightPil**	**1/28/05**	**3/10/05**
	Robots	**3/11/05**	
Orlando SC	FON	9/17/04	3/27/05
	MOTN	2/18/05	9/5/05
Oulu	Everest	4/26/04	4/30/05
Oviedo Yel	**PolarExp**	**12/3/04**	**3/10/05**
	Robots	**3/11/05**	
Paris Gau	**Robots**	**3/11/05**	
Paris Geo	CRA	2/4/05	2/3/06
	Vikings	**1/05**	

Theater	Film	Open	Close
	VOTDS	10/04	8/05
	WAMnv	1/10/00	
Parker	Roar	10/30/04	10/28/05
Penrith	FON	7/21/04	7/20/05
	Rheged	7/1/00	
Pensacola	MOF	11/8/96	
	TF	1/7/05	4/14/05
Philadelphia	MOTN	2/19/05	9/5/05
Phoenix	Bugs	5/29/04	6/1/05
	FON	11/15/04	10/4/05
Pitea	JIAC	3/1/05	8/31/06
	M3Dcc	10/15/04	10/31/05
Pittsburgh CSC	FON	9/3/04	6/30/05
	GOTA	10/1/04	6/30/05
	Robots	**3/11/05**	
Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	SpaceSta	2/1/05	3/31/06
Poitiers Omni	JGWC	2/10/05	5/13/05
	SAA	2/5/05	3/31/05
Portland	FON	10/7/04	5/7/05
	L&C	8/16/02	8/05
	MOTN	3/3/05	12/31/05
	Solarmax	6/1/04	5/30/05
Prague CC	**PolarExp**	**12/9/04**	
	SpaceSta	3/18/04	3/17/05
Providence Imx	AOTD	1/28/05	7/28/05
	MOTN	2/25/05	9/5/05
Puebla	BP	12/20/04	3/19/05
	MG	12/20/04	3/19/05
Raleigh Exp	JIAC	10/8/04	5/19/05
	Robots	**3/11/05**	
Reading JF	AOTD	1/28/05	7/28/05
	Bugs	10/29/04	9/10/05
	NASCAR	1/28/05	3/10/05
	PolarExp	**11/10/04**	**3/10/05**
	Robots	**3/11/05**	
Regina	MOTN	2/17/05	9/5/05
	NASCAR	2/6/05	3/31/05
Reno Fleisch	Solarmax	9/1/04	8/30/05
Riccione	LS	7/1/04	6/30/05
Richmond FP	**Robots**	**3/11/05**	
Richmond SMV	**Bugs**	**12/26/04**	**7/3/05**
	FON	9/18/04	3/18/05
	HPPOA	**3/25/05**	**5/1/05**
	MOTN	**3/19/05**	**7/3/05**
	SAA	6/18/04	3/18/05
Roanoke	Bugs	10/30/04	6/30/05
	Pulse	**3/1/05**	**7/31/05**
Rochester Cmk	**Alaska**	**1/21/05**	
	PolarExp	11/10/04	3/10/05
	Robots	**3/11/05**	
Rochester MSC	Bears	10/9/04	4/9/05
Sacramento Imx	AOTD	1/28/05	7/28/05
	FightPil	**3/11/05**	**6/1/05**
	FON	1/14/05	4/30/05
	OW3D	10/1/04	3/31/05
Sagamihara	JGWC	4/1/04	3/31/05
Saint Augustine	Bugs	8/13/04	3/1/05
	SC	2/1/05	6/30/05
Saint Félicien	Wolves	7/1/04	7/1/05
Saint Louis Arch	L&C	5/29/04	5/28/05
Saint Louis SC	**FightPil**	**3/11/05**	**3/11/06**
Saint Paul	Kilimanj	1/15/05	6/30/05
Sakai SEC	HB	11/1/04	3/31/05
Salt Lake City CP	**Vikings**	**2/15/05**	
San Antonio 2D	Alamo		
	FightPil	**12/17/04**	**6/17/05**
	Robots	**3/11/05**	
San Antonio 3D	AOTD	1/28/05	1/26/06
	Bugs	1/9/04	5/1/05
	HaunCast	8/15/03	6/30/05
	OW3D	10/15/03	10/15/05
	PolarExp	**11/10/04**	**3/6/05**
San Diego NHM	OO	3/31/01	12/05
San Diego RHF	Bugs	8/8/03	6/20/05
	FON	5/28/04	
	L&C	8/2/02	6/30/05
	MOE	11/1/01	6/05
	MOTN	2/18/05	9/5/05
	Pulse	3/18/05	9/5/05
	Roar	11/12/04	5/15/05
	Whales	7/1/03	6/30/05
San Francisco Loe	AOTD	1/28/05	7/28/05
	PolarExp	**11/10/04**	**3/10/05**
	Robots	**3/11/05**	
San Jose CA	FON	7/15/04	7/31/06
	India	7/17/04	7/17/05
	L&C	10/1/03	10/31/05
	MOE	2/12/03	6/30/05
	Pulse	1/19/05	8/30/05
	Robots	**3/11/05**	
San Simeon	FON	9/17/04	5/31/05
	HCBTD	8/17/96	
Sandy	Bugs	8/15/04	3/1/05
Seattle PSC 1	**FightPil**	**12/26/04**	**12/26/05**
	MOTN	2/18/05	9/5/05
	Solarmax	12/31/03	6/30/05
Seattle PSC 2	Bugs	12/27/03	12/1/05
	Robots	**3/11/05**	
Sedona	Sedona	3/28/98	12/05
Seoul 63	Roar	12/1/04	6/30/05
Shanghai Dome	OO	5/1/04	4/30/05
Shreveport	**FightPil**	**3/12/05**	**10/15/05**
	FON	10/15/04	6/30/05
	L&C	9/7/04	3/31/05
Singapore DC	OnGuard	2/13/99	
Singapore SC	FON	10/1/04	3/31/05
	MysticInd	**2/1/05**	**8/31/05**
	MysticInd	2/15/05	9/15/05
Sinsheim	E3D	5/16/03	6/30/05
Sioux Falls	CRA	1/29/05	5/27/05
	L&C	10/1/04	6/30/05
Speyer Imax	Extreme	2/8/02	5/05
	GC	1/1/04	5/20/05
	MOE	2/1/01	3/05
	TS	5/6/04	5/20/05
Spokane	FON	8/20/04	12/31/05
	HB	3/15/04	5/31/05
	MOTN	2/25/05	9/5/05
	Robots	**3/11/05**	
	Whales	3/15/04	12/31/06
Stockholm	Bears	12/3/04	12/3/05
	FON	11/26/04	11/30/05
	GC	3/1/04	12/31/05
	HB	11/30/01	12/05
	M3Dcc	2/18/05	1/31/06
	Roar	5/14/04	5/11/05
	VOTDS	9/3/04	9/2/05
Sudbury	CRA	2/1/05	9/30/05
	HB	5/1/04	6/30/05
	Kilimanj	9/27/04	6/30/05
	NASCAR	1/14/05	9/30/05
Sydney WBS	**AOTD**	**3/10/05**	
	Bugs	4/11/03	4/11/05
	FON	9/25/04	3/31/05
	HaunCast	9/20/01	12/05
	HB	7/22/02	3/31/05
	Kilimanj	3/17/05	7/31/05
	MOE	10/1/02	12/05
	OW3D	7/1/04	6/30/05
	PolarExp	**11/18/04**	**3/10/05**
	Robots	**3/24/05**	
	Solarmax	3/18/04	3/17/05
Syracuse	**ALBT**	**7/10/04**	
	L&C	12/1/04	6/30/05
	Vikings	**2/12/05**	**8/12/05**
Taichung ST	FON	1/20/05	1/10/06
	VOTDS	7/1/04	6/30/05
Taipei AM	FON	1/1/05	12/31/05
	M3D	6/25/04	6/25/05
Taipei MCRC	**FightPil**	**1/1/05**	**1/1/06**
Taipei WVC	Everest	11/19/04	11/18/05
	Robots	**3/11/05**	
Tampa MOSI	MOTN	2/18/05	9/5/05
	Vikings	10/8/04	4/8/05
Tampa Reg	**PolarExp**	**11/10/04**	**3/10/05**
	Robots	**3/11/05**	
Tempe Imx	AOTD	1/28/05	7/28/05
	AR	10/22/04	3/30/05
	MOTN	3/11/05	12/31/05
	PolarExp	**11/19/04**	**3/6/05**
Tijuana	CRA	6/15/04	5/31/05
	JGWC	1/5/05	6/4/05
	OO	10/18/01	12/05
Tokyo Mer	Cyberwor	9/25/04	9/24/05
Toronto FP	**Robots**	**3/11/05**	
Toronto OSC	CRA	10/17/03	3/05
	FON	6/4/04	
	HB	10/12/01	3/05
	VOTDS	10/15/04	
Tulsa Cmk	Bugs	12/10/04	3/31/05
	FightPil	**3/31/05**	
	FON	8/20/04	8/19/05
	PolarExp	11/10/04	3/10/05
	Robots	**3/11/05**	
Valencia Reg	**Robots**	**3/11/05**	
Valencia Spn	AR	9/15/04	9/14/05
	GC	4/16/04	4/15/05
	MOTN	2/3/05	2/2/06
	SOSPI	9/15/04	9/14/05
Vancouver Imx	AIA3D	1/17/05	
	FightPil	**12/23/04**	**5/23/05**
	VOTDS	10/14/04	
Vancouver SW	FON	7/1/04	3/05
	HB	10/22/04	10/21/05
	MOTN	3/15/05	12/31/05
	Pulse	12/15/04	6/15/05
Vantaa	Dolphins	9/1/04	8/31/05
Vaughan FP	**Robots**	**3/11/05**	
	SpaceSta	4/26/02	4/05
Victoria	FON	10/7/04	4/30/05
Vienna LFC	**ALBT**	**7/1/04**	**6/30/05**
	Bugs	3/23/04	5/1/05
	HaunCast	3/26/04	12/31/05
	HB	6/7/02	3/31/05
	MOTN	3/25/05	12/31/05
	Vikings	9/7/04	3/7/05
Virginia Beach	FON	9/24/04	3/24/05
	Sharks3D	12/26/04	
	Whales	1/1/05	3/31/05
Vulcania	Vulcania	2/22/02	
Warner Robins	Flyers	7/92	
	TF	7/92	
Warsaw CC	AlienAdv	3/19/04	3/31/05
	E3D	4/16/04	4/30/05
	HaunCast	6/1/04	5/31/05
	PolarExp	**12/3/04**	**3/05**
Washington NASM	CV	3/10/03	3/05
	SU	9/18/02	
	TF	7/1/76	
Washington NMNH	Bugs	3/14/03	3/11/05
	Dolphins	9/11/04	3/05
West Nyack Imx	AOTD	1/28/05	7/28/05
	PolarExp	**11/10/04**	**3/6/05**
	Robots	**3/11/05**	
White Plains NA	AOTD	1/28/05	7/28/05
	Robots	**3/11/05**	
Winnipeg Imx	Beavers	10/15/04	3/11/05
	Pulse	3/15/05	6/30/05
	RSATM	3/24/05	5/31/05
	SAA	2/3/05	6/30/05
	VOTDS	10/14/04	6/30/05
Woodridge Cmk	OW3D	8/13/04	3/30/05
	PolarExp	**11/10/04**	**3/10/05**
	Robots	**3/11/05**	
Yellowstone	Yell	4/1/03	12/31/05
Zion	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
Africa	Africa: the Serengeti	1994		HMNS
AIA3D	Adventures in Animation 3D	2004	3D	WGBH
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
AOTD	Aliens of the Deep	2005	3D	BVP
AR	Adrenaline Rush	2002		GSF
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CM	Country Music: The Spirit of America	2003		GSF
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000		nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		GSF
FEOC	First Emperor of China	1989		BFI
FightPil	Fighter Pilot: Operation Red Flag	2004		K2
Flyers	Flyers	1982		MFF
FOK	Fires of Kuwait	1992		IMAX
FON	Forces of Nature: Natural Disasters	2004		DCI
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		BFI
GOTA	Ghosts of the Abyss	2003	3D	BVP
GP	Greatest Places	1998		SMM
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HCBTD	Hearst Castle: Building the Dream	1996		DCI
HPPOA	Harry Potter and the Prisoner of Azkaban	2004		WB
India	India: Kingdom of the Tiger	2002		PCI
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		DCI
LOLL	Legend of Loch Lomond, The	2002		SKF
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
M3D	Misadventures in 3D	2003	3D	nWP
M3Dcc	Misadventures in 3D (ColorCode)	2004		nWP
MG	Mountain Gorillas	1992		IMAX
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
MOTN	Mystery of the Nile	2005		MFF
MysticInd	Mystic India	2005		unk
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX
Niagara	Niagara	1987		DCI
OM	Ocean Men	2001		nWP
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
PolarExp	Polar Express: An IMAX 3D Experience	2004	3D	WB
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Rheged	Rheged: The Lost Kingdom	2000		unk
Roar	Roar: Lions of the Kalahari	2003		DCI
Robots	Robots: The IMAX Experience	2005		FOX
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones At the Max	1991		IMAX
SAA	Shackleton's Antarctic Adventure	2001		WGBH
SC	Storm Chasers	1995		MFF
Sedona	Sedona: The Spirit of Wonder	1998		unk
Sharks3D	Sharks 3D	2004	3D	3DEL
SM2	Spider-Man 2	2004		unk
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOSPl	SOS Planet	2002	3D	nWP
SpaceSta	Space Station	2002	3D	IMAX
SU	Straight Up: Helicopters in Action	2002		SKF
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
Texas	Texas: The Big Picture	2003		TSHMF
TF	To Fly!	1976		MFF
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TS	Top Speed	2003		MFF
Vikings	Vikings	2004		GSF
VOTDS	Volcanoes of the Deep Sea	2003		SLC
Vulcania	Vulcania	2002		unk
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1996		DCI
Wolves	Wolves	1999		PCI
YBS	Young Black Stallion	2003		BVP
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

March 2005 Bookings Count

#	Film	#	Film	#	Film	#	Film
76	Robots	8	Vikings	2	AJ	1	MOF
44	FON	7	ALBT	2	Amazon	1	MOTM
43	Bugs	7	GC	2	CM	1	OM
43	PolarExp	7	Solarmax	2	FEOC	1	OnGuard
34	MOTN	7	SU	2	LOLL	1	Ozarks
28	AOTD	7	Whales	2	MysticInd	1	Rheged
24	FightPil	6	AlienAdv	2	Niagara	1	ROF
21	SpaceSta	6	Dolphins	2	T40	1	RSATM
20	L&C	6	LS	2	TBAA	1	SC
20	MOE	5	Kilimanj	1	AIWC	1	Sedona
18	HB	4	Africa	1	Alamo	1	SM2
16	HaunCast	4	AIA3D	1	Antarc	1	SOA
12	AR	4	Alaska	1	CV	1	T90
12	NASCAR	4	Cyberwor	1	EMSH	1	Texas
11	Roar	4	Extreme	1	Flyers	1	Trex
11	VOTDS	4	JIAC	1	FOK	1	TS
10	OW3D	4	OO	1	GF	1	Vulcania
9	CRA	4	SOSPl	1	GN	1	WAMnv
9	Pulse	3	Bears	1	GOTA	1	Wolves
9	SAA	3	Beavers	1	GP	1	YBS
8	E3D	3	BP	1	HCBTD	1	Yell
8	Everest	3	LW	1	HPPOA	1	ZC
8	JGWC	3	Sharks3D	1	India		
8	M3D	3	TF	1	MG		

Directory of Organizations Mentioned in this Issue of LF Examiner

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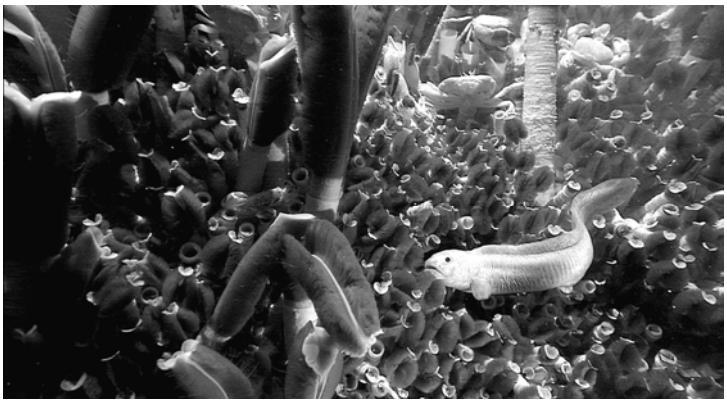
SHORTS

NY Times reports LF controversy

A March 19 article in the *New York Times* on evolution in LF films has sparked a series of similar articles in other publications and raised the profile of a controversy that has been simmering in the LF world for years. The article, written by Cornelia Dean, points out that some LF theaters in the southern US, including some in science centers, refuse to book films that refer to evolution or the Big Bang out of fear of offending the religious views of their visitors.

The article quotes a number of LF leaders, including director **Stephen Low**, whose ***Volcanoes of the Deep Sea*** has reportedly lost at least ten bookings in the South; **Richard Lutz** of Rutgers University, who served as a science adviser to the film; **Hyman Field**, formerly of the **National Science Foundation**; **Joe DeAmicis**, of the **California Science Center**; and **Bayley Silleck**, director of ***Cosmic Voyage***. (*The last two have written on this subject in LF Examiner, DeAmicis in the May 2004 issue, and Silleck on page 2 of this issue. Sillecks column was written before the* Times *piece appeared.*)



Volcanoes of the Deep Sea *is involved in a controversy over evolution in LF films.*

The story also quotes **Carol Murray** of the **Fort Worth Museum of Science and History**, who said that *Volcanoes* was not booked after receiving comments from test audiences like "I really hate it when the theory of evolution is presented as fact."

DeAmicis worried about the self-censorship such pressure may cause, saying, "It's going to be hard for our filmmakers to continue to make unfettered documentaries when they know going in that 10 percent of the market" may be closed to them.

The story was reprinted in publications around the world, and led to follow-up articles by the Associated Press and media outlets in the South.

Aliens of the Deep watch

James Cameron's ***Aliens of the Deep*** opened on Jan. 28 in 27 theaters, a limited opening compared to most other Hollywood titles, including Cameron's previous LF project, ***Ghosts of the Abyss***, which opened in 57 LF theaters (and 45 35mm houses) in April 2003. *Aliens* took in just under US$500,000 in its first week, and in the seven weeks since has grossed over $3 million. With more than twice as many screens, *Ghosts* had taken in more than three times as much at that point.

The reviews of the film have been largely positive, with most praising the 3D imagery. Some, however, felt the balance of entertainment and education was off. The *Chicago Sun-Times*' **Roger Ebert** said *Aliens* is "high on amazement but low on information. His aquanauts, all real scientists or students, keep saying their discoveries are magnificent, beautiful, unbelievable, incredible, etc., and so they are, but only rudimentary facts are supplied about these life forms."

Aliens of the Deep was produced by **EarthShip Productions** and distributed by **Buena Vista Pictures Distribution**.

Robots watch

Robots: The IMAX Experience opened on March 11 in 58 IMAX theaters in North America and 18 overseas IMAX screens. In the first weekend the domestic theaters took in US$1.4 million, for a per-screen average of more than $24,000. According to an **Imax Corporation** press release, the highest-grossing theater was the **Comcast IMAX Theatre** at the **Jordan's Furniture** store in Reading, MA, which took in $60,000 in the first three days.

Robots is the first DMR film to have a springtime release.

Mystic India opens in Singapore

The **Singapore Science Center** held a premiere event for ***Mystic India*** on Jan. 31 that was attended by His Excellency **H.R. Nathan**, president of Singapore, and ambassadors and high commissioners from 17 countries. The science center's CEO, **Chew Tuan Chiong**, says that "*Mystic India*'s underlying message of unity in diversity lends itself very well in Singapore's multi-racial context. We have received very positive feedback about the educational value of this film." The film opened to the public the next day.

Mystic India has also opened at the **National Museum of Photography, Film, and Television** in Bradford, UK, and will open at the **Science Museum** in London in April.

Hubble short available

Three prints of the three-minute 15/70 film ***Hubble: Galaxies Across Space and Time*** will be available to institutional theaters in the U.S. and Canada later this year. The film, which uses imagery from the Hubble Space Telescope to travel across the universe and back through time, was produced by the **Space Telescope Science Institute**, with support from **DKP/70MM Inc**. (*see LFX, March 2004*). It is narrated by **Barbara Feldon**.

The film has been running at the **Maryland Science Center** (in the STScI's hometown of Baltimore) since last spring and three other prints have been shown in San Diego, Los Angeles, Vancouver, Dallas, and several other cities. The three traveling prints will become available in June, July, and August this year. Theaters are free to show the short as often as they wish, royalty-free.

Any theater, including commercial or overseas theaters that are ineligible for the loan program, may buy its own copy to

*(See **SHORTS** on page 17)*

Stephen Low Company